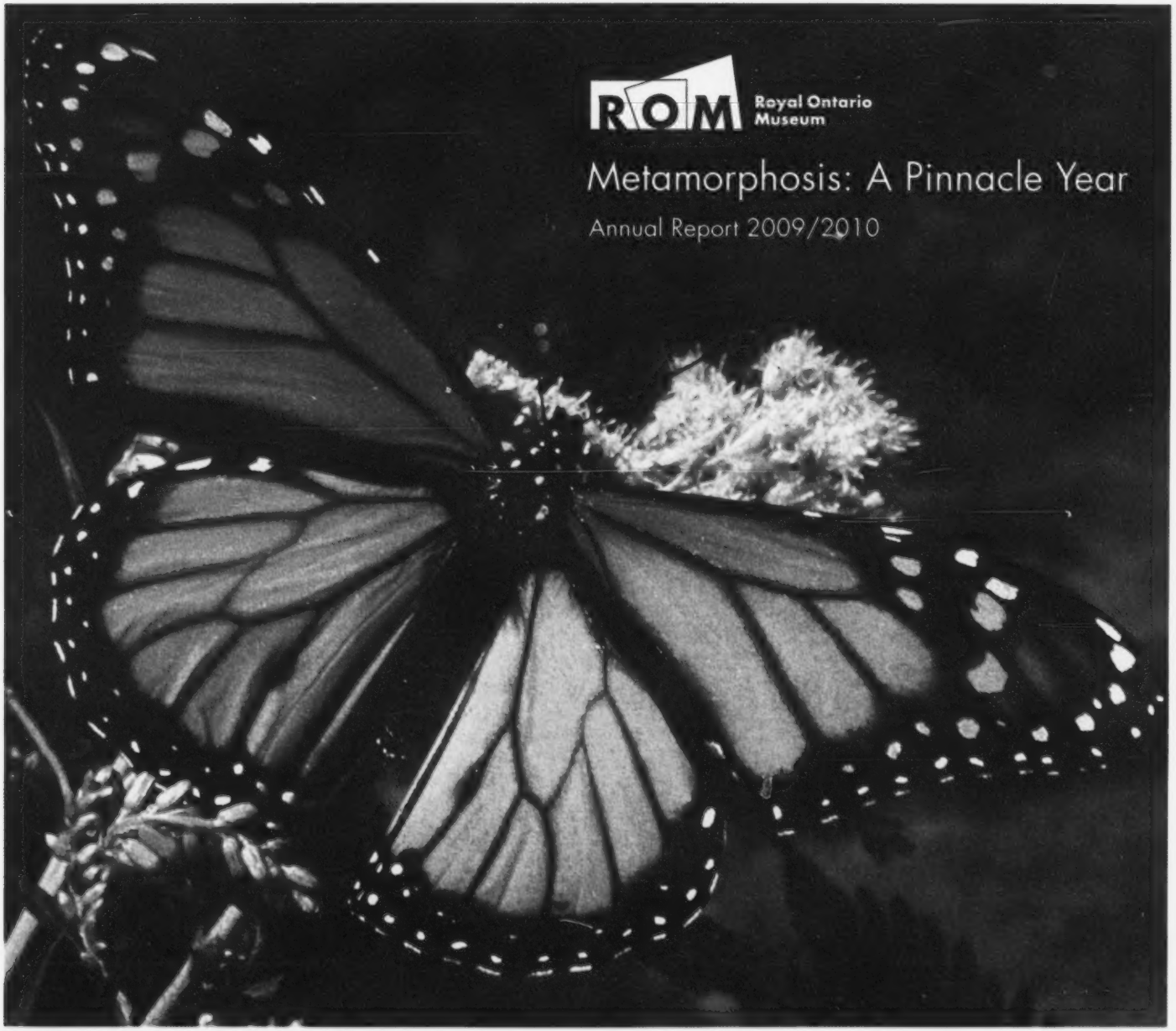
ROM
Royal Ontario Museum
Metamorphosis: A Pinnacle Year
Annual Report 2009/2010

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CULTURE SHOCK II: CELEBRITY WATCH

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MESSAGE FROM THE CHAIR OF THE BOARD OF TRUSTEES AND THE DIRECTOR AND CEO

The transformation and relevance of the Royal Ontario Museum achieved through the ambitious Renaissance ROM project over the past decade has culminated in a landmark year for the Museum.

This fiscal year marks a new operating model for the ROM — a full transition from capital expansion to focus on producing original international exhibitions, thought-provoking programming and education. It is an operating model that measures public response to guide content and gauge success. It is also a model that resonated this year with record attendance and revenues.

With visitors reaching a record of 1,039,229 and admissions revenue up 24 percent year-over-year, the ROM's success reflects a strong bond with the public.

In April, the Museum received a significant vote of confidence from the Ontario government through a substantial increase in the provincial operating grant — creating a solid base of financial stability. A federal infrastructure grant to match private donations followed, which will finance three new permanent galleries in World Cultures.

This vote of confidence was echoed by the public. A resounding 95 percent of visitors surveyed last year said their visit met or exceeded expectations.

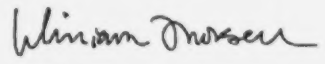
Creating original exhibitions is becoming a hallmark of the ROM. In collaboration with international partners, the ROM is expanding its Natural History and World Cultures mandates, bringing original stories close to home. This year's partnership with the Israel Antiquities Authority to create the original exhibition *Dead Sea Scrolls: Words that Changed the World* set a new standard of excellence. The launch of the Museum's most recent permanent gallery — Life In Crisis: Schad Gallery of Biodiversity — gave critical mass to the Natural History floor.

The ROM has taken its place in Ontario as a programming powerhouse. The Director's Signature Series and an annual program of scholarly lectures, launched with the *Dead Sea Scrolls* exhibition, routinely attracted full houses. The Institute for Contemporary Culture brought many new visitors with *Vanity Fair Portraits: Photographs 1913-2008*, and its accompanying program series, The Question of Celebrity.

We complete this fiscal year not only in compliance with the Accessibility for Ontarians with Disabilities Act — but by taking a leadership role in providing innovative measures to make the Museum a welcoming place for all.

This year the ROM strengthened its operating foundations, launched a successful new exhibition and programming model, and offered unsurpassed visitor experience. Moving forward, the Museum will bring to the fore the high quality of its collections and research, diverse exhibition and program offerings and visitor amenities. Bloor Street West and Avenue Road resonates with a new vigour as the ROM "agora" thrives in the heart of the city and beyond.

Salvatore M. Badali
Chair of the Board of Trustees
Royal Ontario Museum



William Thorsell
Director and CEO
Royal Ontario Museum

MESSAGE FROM THE CHAIR OF THE ROM GOVERNORS AND THE PRESIDENT AND EXECUTIVE DIRECTOR

After a tremendously successful end to the Renaissance ROM Campaign and its many incredible achievements, the Royal Ontario Museum and the ROM Governors embarked on a new period of growth and prosperity this year with several dynamic exhibitions that inspired a series of remarkable events. We delved into the ancient past with the *Dead Sea Scrolls: Words that Changed the World,* followed by a whirlwind of special events at the ROM, including lectures by world-renowned scholars in the Anne Tanenbaum Lecture Series and the Director's Signature Series of events. We celebrated the stars with the Institute for Contemporary Culture's *Vanity Fair Portraits: Photographs 1913-2008,* which inspired star-studded events at the Museum, including an evening with Meryl Streep. And of course, we enjoyed our signature fundraising events, such as the 13th annual Fact? or Fiction? and the most successful PROM in the history of the Young Patrons' Circle, which raised over $70,000 in support of ROM priorities such as the School Visits Bursary program.

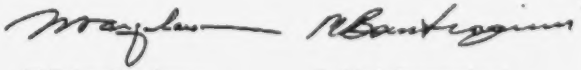
We were also delighted to secure several significant exhibition sponsorships this year, including over $600,000 for *The Warrior Emperor and China's Terracotta Army,* presented by the Robert H. N. Ho Family Foundation and lead sponsor BMO Financial Group. This landmark exhibition will correspond with a series of special programs, events and lectures, including evenings with Isadore Sharp and Mark Rowswell.

Reflecting on one of the most successful cultural fundraising campaigns in Canadian history, we are sincerely grateful to the Countdown to Completion Task Force, Renaissance ROM Campaign Cabinet, ROM Board of Governors, donors, and many staff members and volunteers whose tireless dedication to the Renaissance ROM project ensured its success and allowed us to meet the financial goals of the campaign.

As we continue our transition to a sustainable fundraising office during the year ahead, we have identified six new priority areas that will frame our focus for future fundraising efforts: accessibility, education, digital content, programming and exhibits, research and collections, and gallery development. Great strides have already been made in the development of access-driven programs and educational initiatives thanks to an outstanding gift of $1.5 million from an anonymous donor. We have also made it more accessible to support the ROM with our new mobile giving option, which is reaching a new generation of donors through digital means. Now anyone can simply text ROMKIDS to 30333 from a mobile device to donate $10 and send a child to the ROM.

We were also thrilled to receive $2.75 million from the Government of Canada's Infrastructure Stimulus Fund earlier this year, which was generously matched by the private sector and will be used to further develop several Museum galleries. And we were honoured to receive a significant bequest from a long-time friend and supporter, which established the Mona Campbell Chair of European Decorative Arts at the ROM.

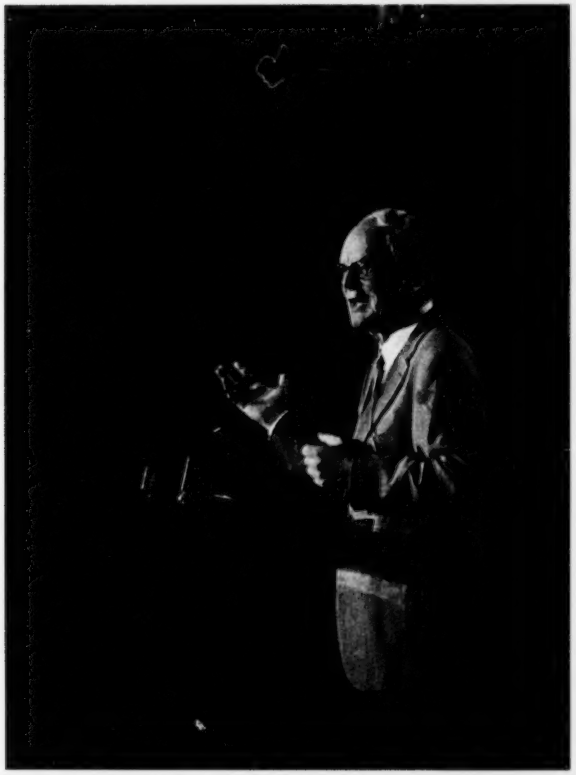
We are particularly proud of the accomplishments and milestones reached over the past year and we are looking forward to the year ahead as we continue to engage the world and ensure access to one of the world's greatest museums.



W. Robert Farquharson
Chair
ROM Board of Governors

Dr. Marie Bountrogianni
President and Executive Director
ROM Board of Governors

METAMORPHOSIS: A PINNACLE YEAR



William Thorsell, ROM Director and CEO, speaking at the *Dead Sea Scrolls: Words that Changed the World* Media Preview.

For the Royal Ontario Museum, the 2009/2010 fiscal year will be recognized as a pinnacle of achievement, embodying the metamorphosis achieved through the Renaissance ROM decade.

Many benchmarks were established this year. A new operating model marks a distinct change in direction from capital expansion to international recognition of the ROM as a prestigious research institution with the ability to produce exclusive international exhibitions and compelling programming.

A new attendance record was set this year at 1,039,229 visitors — an increase of 1.7 percent over last year. Attendance revenue, including school groups, was $12.45 million — $1 million ahead of plan - another record. ROM attendance is now 60 percent higher than the traditional base of 650,000, based on the ten-year average prior to 2008.

The ROM's proactivity in the areas of physical and financial accessibility clearly demonstrates the organization's overarching dedication and desire to exceed visitor expectations. The ROM's Community Access Network (ROMCAN) grew by 150 percent last year, providing free Museum visits directly to communities and individuals who may not otherwise be able to visit. In total, 74,615 people came to the Museum through ROMCAN initiatives, ranging from tickets provided through United Way and the Toronto Library, to new Canadian citizens, attendants for people with disabilities, post-secondary student passes and the free last hour on Wednesdays.

ROM School Bursaries, provided by donors to bring students from families with limited resources to the Museum's weekday

education programs, doubled over the past year. More than 12,000 students attended the ROM under this program in 2009/2010.

This pinnacle year was one that reveled in its diversity. It celebrated the completion of new galleries and featured exhibitions for every interest group. It proffered fervent public discussion through programming such as The Battle of the Plains of Abraham: a Bernard Landry vs. Jack Granatstein debate, and How To Save The World, an evening of stimulating discussion from speakers with vastly differing points of view on the state of the environment and best practices to protect the Earth. Museum Director and CEO William Thorsell's newly envisioned Director's Signature Series launched with three forums offering varying viewpoints on the Ten Commandments, delivered by Christopher Hitchens, A.J. Jacobs and Camille Paglia. Conversely, the year also reflected on the ephemeral concept of celebrity through the glamour of internationally acclaimed Hollywood icons Meryl Streep and Isabella Rosellini.

In April, the fiscal year was heralded by a strong show of support from the Provincial government — an annual increase of $9 million, raising the ROM's annual operating support from $18.5 million to $27.5 million. This increase of almost 50 percent is a major contribution to the future of the Museum, allowing the ROM to continue its full operations. It marks the first time since 1993 that the Provincial operating grant has been permanently increased.

The strength of announcements continued in May with the opening of Life in Crisis: Schad Gallery of Biodiversity, the latest permanent addition to the Museum through Renaissance ROM. The gallery is devoted to exploring our world's biodiversity and the numerous factors affecting its conservation and survival, giving critical mass to the Natural History galleries, which include minerals, dinosaurs and early mammals.

One of the most important exhibitions in the history of the ROM, *Dead Sea Scrolls: Words that Changed the World*, was also its most successful in the past nine years. The exhibition was an outstanding example of the ROM's work with international partners, in this case the Israeli Antiquities Authority, to create exhibitions that are serious, popular and unique to the global stage.

An extraordinary 331,000 visitors responded to this opportunity to see one of the greatest archaeological finds of the 20th century, the earliest record of biblical patriarchs and prophets known to Judaism, Christianity and Islam. In addition to the exhibition, lectures and debates, highlighting the importance of the Scrolls today, presented an opportunity for the ROM to host public conversations among varied traditions that have shared roots.

Summer 2009 saw the ROM host the juried *Beyond the Rhythm: Caribana Art Exhibit* for a second year, in partnership with the Scotiabank Caribana Festival, as part of the ROM's Community Exhibition Program which features installations on diverse subjects in association with community agencies and organizations in Ontario.

Fall 2009 was an extremely dynamic time for the ROM. The Institute for Contemporary Culture's (ICC) exhibition, *Vanity Fair Portraits: Photographs 1913-2008*, opened in September, attracting strong public interest with 72,000 people attending, the ICC's most successful exhibition to date. In partnership with the Toronto International Film Festival, the ICC presented *Green Porno: Scandalous Sea*, a playful art film installation by Isabella Rosellini about the mating habits of marine species. An

ambitious and wide variety of programming was produced by the ICC this year exploring modern-day fame. Titled The Question of Celebrity, it included a rare appearance by highly esteemed actress Meryl Streep to discuss the very nature of celebrity.

Over the last five years, the Institute for Contemporary Culture has gained new prominence within the ROM as an important incubator for thoughtful exhibitions and programs that stimulate meaningful discussions about our contemporary world. With William Thorsell's strong support, the reinvigorated ICC has proven how the ROM's historical collections represent still-vital cultures. It has also delivered on the promise of Libeskind's daring architecture — that this is a museum fully engaged with relevant issues in our complex modern world.

In October, The Ten Commandments installation drove significant attendance over its ten day run, generating an estimated 30,000 incremental visits to the Museum. Due to the fragile nature of this Scroll and its sensitivity to light and humidity, the Ten Commandments was on public display for a total of 80 light hours only.

The calendar year came to a glittering close with the opening of the newly re-installed Gallery of Gems and Gold, the final stage of the Teck Suite of Galleries: Earth's Treasures, featuring nearly 600 of the most exquisite gems and jewels from the ROM's vaults.

Just as the fiscal year launched with a positive vote of support from the Provincial government, so the calendar year began with extremely favorable news from the Government of Canada — an allocation of up to $2.75 million dollars from the Federal Infrastructure Stimulus Fund. The much-needed funds are to support the development of three new galleries: the Joey and Toby Tanenbaum Gallery of Byzantium, the Joey and Toby Tanenbaum Gallery of Rome and the East and the Eaton Gallery of Rome.

The day following, the Ministry of Natural Resources announced their partnership with the ROM for the creation of new programming marking the United Nation's International Year of Biodiversity. The programming is designed to showcase a Slice of Life in the province, enabled through over $300,000 in MNR funding.

The announcement of the Terracotta National Tour was held at the ROM on January 27, 2010. Attending the event were (left to right) Chen Shuang, Cultural Consul, People's Republic of China; Chen Shen, Senior Curator and Bishop White Chair of East Asian Art and Archaeology at the Royal Ontario Museum; Honourable Michael Chan, Ontario's Minister of Tourism and Culture; Kirstin Evenden, President and CEO Glenbow Museum; Sal Badali, Chair, Board of Trustees, Royal Ontario Museum; Madame Zhu Taoying, Consul General of People's Republic of China; Rita Tsang, ROM Governor and Member of Community Advisory Panel; Nathalie Bondil, Director and Chief Curator, Montreal Museum of Fine Arts; Dr. Ming-Tat Cheung, President, Chinese Cultural Centre of Greater Toronto; Donald Hayes, Chair, Royal BC Museum Board of Directors; and Wang Xiuzhen, Cultural Consul, People's Republic of China.

Later in January, a press conference to announce next fiscal's major international exhibition, the *Warrior Emperor and China's Terracotta Army Canadian National Tour,* was made jointly with three partnering museums: the Montreal Museum of Fine Arts, Glenbow Museum and Royal BC Museum.

A tradition for over three decades, the ROM welcomed many visitors to the Museum in February for Discoveries Around the World, the 31st Annual ROM Research Colloquium and Vaughan Lecture, a free event highlighting the Museum's ongoing research and recent discoveries, presented by ROM curatorial staff. Later that month, the much-beloved 40-year-old Bat Cave re-opened on February 27 with a makeover in time for March Break visitors.

In addition to the preceding, the Museum was extremely active throughout the year with numerous other exhibitions including: *Housepaint, Phase 2: Shelter; Light & Stone: Gems from the Collection of Michael Scott; A Fossil Paradise: The Discovery of the Burgess Shale by Charles D. Walcott; On the Power of Beauty and Love: Iranian Art from the Islamic Period; Brilliant Strokes: Chinese Paintings from the Mactaggart Art Collection; Out of the Vaults Series – Ancient Egyptian Book of the Dead; A Nervous Desire, Major Henry Davis at Niagara, 1846; Joshua Neustein: Margins; Coffee and Smokes in Medieval Yemen; Hamra Abbas: Read; Canadian Content: Portraits by Nigel Dickson; East Asian Paintings & Prints: Recent Acquisitions; Returned to Former Splendour; Stitching Community: African Canadian Quilts from Southern Ontario; Cut/Paste: Creative Reuse in Canadian Design; Dan Perjovschi: Late News;* and *Fakes & Forgeries: Yesterday and Today.*

Of special note, William Thorsell, ROM Director and CEO, announced his retirement in September 2009, following a ten year tenure with the Museum. William piloted the organization through an iconic decade, leading the ROM during an unprecedented period of dynamic internal and external transformation. The Renaissance ROM decade will live in history as William Thorsell's gift to the city, the province, and indeed, the world — leading one of the single most significant cultural fundraising campaigns in Canadian history.

Greater than an architectural wonder, William re-imagined the ROM as a forum for education, discourse and engagement. Within the ROM family, he provided true guidance and leadership. William's vision has resulted in a positive impact on the ROM that is nothing short of extraordinary.

With remarkable new facilities, exciting new initiatives in education and programming, a renewed focus on original exhibitions, research and contemporary culture resulting in record attendance and membership, the ROM is poised to move forward with strength and confidence.

COLLECTIONS AND RESEARCH

Mark Engstrom, Deputy Director, Collections and Research, stands next to boats moored at a temporary camp in the rainforest on the banks of the Sipaliwini River in Suriname during a field expedition with Burton Lim, Assistant Curator, Mammalogy, to study bats and other small mammals in July of 2009.

Installation of the Life in Crisis: Schad Gallery of Biodiversity and the Bat Cave renovations, both located in the Museum's historic buildings, were completed and opened to the public with great success. The galleries are augmented with videos, touch screens, animations, live animal presentations and displays, and dynamic programming related to the theme of environmental conservation.

While there was continued emphasis on gallery development and installation in this past fiscal year, curators also conducted fieldwork in over 26 countries and regions spanning the globe from Indonesia to Borneo and from Jamaica to Sudan. In keeping with the ROM's dual mandate to study World Cultures and Natural History, the wide variety of research projects ranged from the study and collection of coral reef fishes in Raja Ampat, Indonesia (a region which contains the greatest number of marine biodiversity per unit area of any place in the world), successful archaeological excavations at Meroe, Sudan, to the ongoing investigation of the origins of multi-cellular animal life through fieldwork and study of the ROM and Parks Canada's world famous Burgess Shale Collections.

Collections

Since the ROM was founded in 1912, the Museum has continually added to its holdings of artifacts and specimens through acquisitions, donations and fieldwork. This past year 90 gifts of objects and collections were donated. In total, 551 objects were accepted and processed by the museum. Approximately $1.2 million was spent to acquire objects and collections using funds from the Louise Hawley Stone Charitable Trust. The Stone Trust, which includes funds for

acquisitions, storage and publications related to the ROM's Collections, was responsible for notable purchases including the Springwater Pallasite Meteorite, Mycenaean Ceramic Askos, Indian chintz and European figured silks, among many others. New storage cabinets were purchased to provide for better storage of the Amrad Collection of African Art. These purchases and acquisitions have added greatly to the quality of the ROM's holdings, will further ROM specific research and in many cases be added to the permanent displays in the Museum's public galleries.

The ROM, in addition to increasing the collections, also has a duty to conserve and protect them for future generations. This year we conducted a review of storage space requirements for all current collections in addition to projected growth requirements for our future collections, which has identified the need for additional investment in collection storage.

Major Acquisitions

Four large casts of a rock outcrop containing fossils of the world's oldest animals have been installed in three locations in the Museum: the future Peter F. Bronfman Gallery of Early Life, the Triassic dinosaurs area of the James and Louise Temerty Galleries of the Age of Dinosaurs, and the Louise Hawley Stone Curatorial Centre. These cast molds were made from the exposed fossil bearing rock surface of Mistaken Point, Newfoundland and is the culmination of a major Louise Hawley Stone Charitable Trust grant. The project was filmed by the Discovery Channel and aired on the TV show Daily Planet in the fall of 2009.

Research

The ROM is an important research institution where curators can continue to make new discoveries, enhance knowledge of and build our collections, and make new information available to the public. Last year ROM curators published over 79 articles, books and book chapters in peer reviewed academic journals, as well as 30 popular articles and exhibition catalogues intended for the general public and gave over 50 academic presentations.

The ROM's research activities continue to be supported mainly by external funding. Curators received a total of $1,445,000 in external research and publication grants in 2009/2010 including grants from such sources as Natural Sciences and Engineering Research Council of Canada (NSERC), Social Sciences and Humanities Research Council (SSHRC), National Science Foundation (NSF), World Wide Fund for Nature (WWF), Kunming Institute of Zoology (China), National Geographic Society, the Planetary Biodiversity Inventories Program, NSERC Discovery Grant, NSERC Ship Time Grant, NSERC Special Research Opportunity Grant, CHIN – Virtual Museum of Canada, WWF Endangered Species Recovery Fund, WWF – Canada Species at Risk Research Fund for Ontario, Chinese Academy of Sciences, Environment Canada, Global Flyaway Net Project – Netherlands, University of Toronto Cross Appointment Funding, Committee on the Status of Endangered Wildlife in Canada (COSEWIC), Parks Canada, Canadian Foundation for Innovation and Ontario Research Fund, Oriental Institute, Kunming Institute of Zoology in China – University of Chicago, Associated Regional Chronologies for the Ancient Near East and the Eastern Mediterranean, in addition to funds awarded by McMaster University and University of Toronto for curatorial Cross Appointments.

NEW ACQUISITION HIGHLIGHTS 2009/2010

The following objects were acquired through the Louise Hawley Stone Charitable Trust, a $49.7 million fund bequeathed by the late Louise Hawley Stone for the purchase of artifacts and specimens and the production of publications relating to the Museum's collections. Louise Hawley Stone's support of the ROM spanned over 50 years and included serving on the Museum's Board of Trustees from 1968 to 1972.

Springwater pallasite meteorite
M55000
The Springwater pallasite meteorite is important for its research potential as well as its suitability for display. Pallasites are rare, only 84 are known and only three have been found in Canada. With this acquisition, the ROM now has the three largest pieces of the three Canadian pallasites. Pallasites are distinctive, being composed of the silicate mineral olivine that is set in an iron/nickel metal alloy matrix.

Askos with Swimming Octopi
ROM 2009.81.1
This large askos from the Late Helladic IIA period, circa 1500-1450 BC, is a superb example of Mycenaean marine style pottery. Its sides are decorated with a pair of swimming octopi, the iconic image par excellence of the Aegean Bronze Age. Askoi were used to transport wine, olive oil or water.

Indian Chintz
ROM 2009.125.12
This important Indian chintz hanging was acquired from the archives of the Manufacture Le Manach, an important silk company in Tours, France. It has strong visual appeal in colour and figural forms, and will strengthen the ROM's already internationally recognized collection of fine chintz. At this same sale the ROM acquired a number of valuable European silks, including a Lampas with a green satin ground, commissioned for Marie-Antoinette's grand cabinet at Rambouillet.

Mistaken Point, E surface, fossil cast
ROM60068
This cast of a rock surface from Mistaken Point Ecological Reserve contains the world's oldest, largest and best preserved examples of Ediacaran life forms, representing the earliest known complex multicellular organisms in the fossil record. The mold and cast were made possible with funding from the Government of Newfoundland and Labrador and the generous support of the Louise Hawley Stone Charitable Trust. Other partners include the Johnson GeoCentre, Queen's University and the University of Oxford.

ICONIC OBJECTS

ICONIC

THE MUST-SEE TREASURES
OF THE ROM

ICONIC: The Must-see Treasures of the ROM, a 40 page booklet featuring the best of the ROM, makes an ideal souvenir of a visitor's day at the Museum.

The ROM is a collections based museum, with artifacts and specimens having been collected even before the building opened to the public in 1914. Throughout Renaissance ROM one of the primary goals was to present artifacts and collections in a thoughtful, informative and fascinating manner and to bring out for public display as much material as possible. In recognition of the Museum's objects significance, not only for research purposes but for visitors too, ROM Curators are sharing their favourite objects by recognizing them as Iconic Objects and featuring them as the Must-See Treasures of the ROM. The 16 objects selected from the ROM's rich collections, which contain approximately six million artifacts and specimens, were selected by a panel of curators for their cultural importance, rarity and contribution to international scholarship.

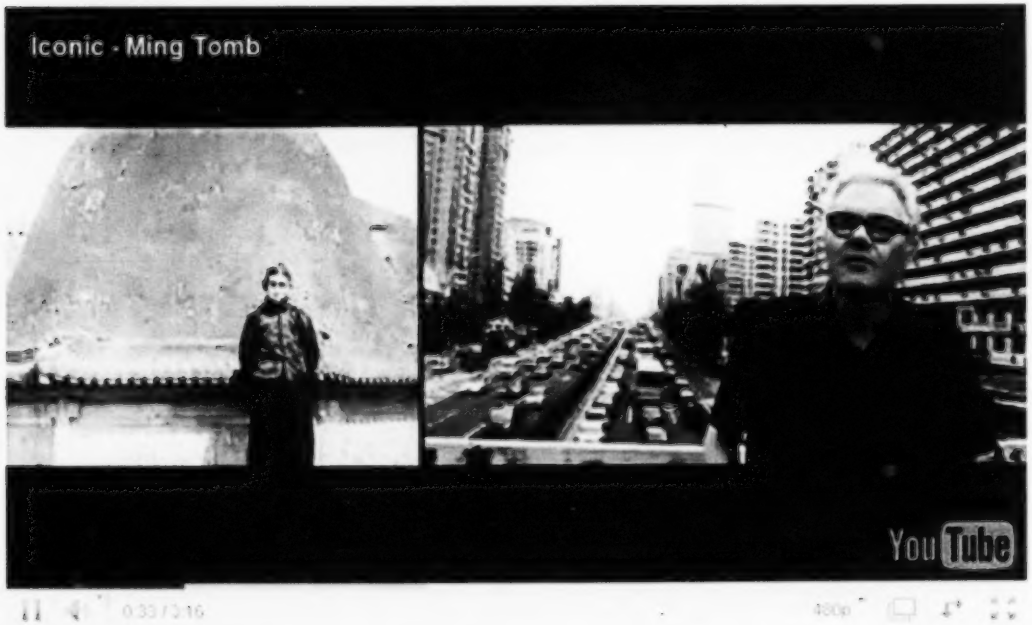
To convey the history and significance of the objects, a multimedia kiosk is installed next to each artifact or specimen on display. The bilingual multimedia kiosks are an enjoyable way to appreciate and learn about, in greater detail, the ROM's remarkable objects. The use of multimedia kiosks and interactive touch screens also represents the next step in the Museum's vision for enriching the visitor experience.

The Iconic Objects videos are also available for viewing on the internet or by viewing them on the ROM's YouTube channel or by watching them as downloaded podcasts (for free) from the iTunes Store.

In the year ahead, the ROM will be publishing a 40 page souvenir booklet of Iconic Objects for visitors to bring home.

Iconic Objects Curatorial Selections

Totem Poles
The Death of General Wolfe
The Paradise of Maitreya Mural
Tomb Mound of General Zu Dashou ("Ming Tomb")
Southern White Rhinoceros
Barosaurus ("Gordo")
Parasaurolophus walkeri
Burgess Shale
Light of the Desert Cerussite Gem
Tagish Lake Meteorite
Bust of Cleopatra VII
Statue of Sekhmet
Egyptian Book of the Dead
Earl of Pembroke's Armour
Kunti Sculpture ("Blue Lady")
Striding Lion Terracotta Relief



In this Iconic Objects video podcast, Dr. Klaas Ruitenbeek, Senior Curator of the Near Eastern and Asian Civilizations Department and Louise Hawley Stone Chair of Far Eastern Art, voyages to China to revisit the origins of the ROM's Ming Tomb, the Tomb of General Zu Dashou.

INSTITUTE FOR CONTEMPORARY CULTURE

The artist Elicser in action, creating his work for the exhibition *Housepaint, Phase 2: Shelter.*

As the year began, the ICC's groundbreaking exhibition *Housepaint, Phase 2: Shelter,* the first exhibition of street art in a major Canadian museum, was on display in the Roloff Beny Gallery. The final two of five original commissioned works were added in April. Specter's spectacular four-storey painting arose in Hyacinth Gloria Chen Crystal Court, while Dan Bergeron's wall-pasted photos of Toronto's homelessness activists appeared throughout the Lee-Chin Crystal and on the ROM Plaza, and were featured as part of the Contact Toronto Photography Festival in May. The exhibition closed in July, by which time over 2,000 people had participated in public programs associated with *Housepaint.* The famous Hug-Me Tree, repainted by Elicser, returned to its original home as a restored landmark on Queen Street West. Later in the year, the other works were auctioned, with proceeds going to Habitat for Humanity, Toronto.

To add a contemporary dimension to the *Dead Sea Scrolls* exhibition, the ICC presented two works that showed how the religious texts of the scrolls still resonate with artists today. In collaboration with the Koffler Centre of the Arts, the ICC commissioned the Jewish New York-based artist Joshua Neustein to create an original work in response to the scrolls. *Margins* included a large chandelier imbedded dramatically in a wall. Nearby, the hanging sound sculpture, *Read,* by the young Pakistani artist Hamra Abbas, represented an Islamic perspective on the ancient writings.

Over the summer, the Roloff Beny Gallery was the site of construction of major new partition walls, designed by ICC Board member Siamak Hariri and generously funded by another member of the Board, Alfredo Romano. These soaring new walls are an elegant solution to the lack of vertical walls in the gallery and will remain in place for the next few years, thereby avoiding the need for new exhibition-specific walls.

The ICC's busy and successful fall season, the Season of Celebrity, kicked off with Isabella Rossellini's whimsical films on the reproductive habits of animals, titled *Green Porno: Scandalous Sea*. In our annual collaboration with the Toronto International Film Festival, the popular marine-themed series was projected in the Thorsell Spirit House, alongside an installation of colourful paper props from the films suspended from the bridges above.

In September, as part of the Season of Celebrity, the ICC also opened *Canadian Content: Portraits by Nigel Dickson*, an interesting selection of Canadian celebrity photographs taken for Canadian magazines by the noted photographer Nigel Dickson.

On September 23, prior to the opening of *Vanity Fair Portraits: Photographs 1913-2008*, presented by the Bay, the ICC held its annual fundraising dinner in c5 Restaurant Lounge. Culture Shock II was a great success, with guests enjoying the 25 finalist films from Filminute's 2009 international competition and a preview of the exhibition.

Vanity Fair Portraits opened on September 26 and became the most successful exhibition in ICC history, attracting over 72,000 visitors over its three-month run. Accompanied by a beautiful catalogue, this handsome exhibition included some 150 iconic photographs of the most celebrated personalities of the twentieth century, with a focus on the magazine's two most important photographers, Edward Steichen and Annie Leibovitz. The exhibition offered the opportunity for the ICC to partner with the Art Gallery of Ontario on marketing and a public event, as they presented a parallel exhibition of fashion photos by Edward Steichen.

Vanity Fair Portraits served to launch a series of public events examining modern notions about celebrity, including the unforgettable sold-out An Evening with Meryl Streep, on October 7. The 2009 Eva Holtby Lecture on Contemporary Culture, on October 27, featured the acclaimed American thinker Lewis Lapham before another sold-out crowd.

The ICC collaborated with the nascent Toronto International Design Festival in mid-January and presented the original exhibition *Cut/Paste*, created by the design agency Motherbrand, for a short ten-day run. Examining the creative reuse of commercial products in Canada, *Cut/Paste* was selected by the influential design magazine Wallpaper* as the highlight of the festival.

In mid-February, the artist Dan Perjovschi arrived from Bucharest for a ten-day residency during which he created the exhibition *Late News* directly on the walls of the Roloff Beny Gallery. Mixing graffiti and political cartoons, his witty drawings reflected world events of the day. Accompanying the exhibition were public events examining the political cartoon genre as well as the 1989 revolution in Romania.

ICC BOARD OF DIRECTORS

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Alfredo Romano
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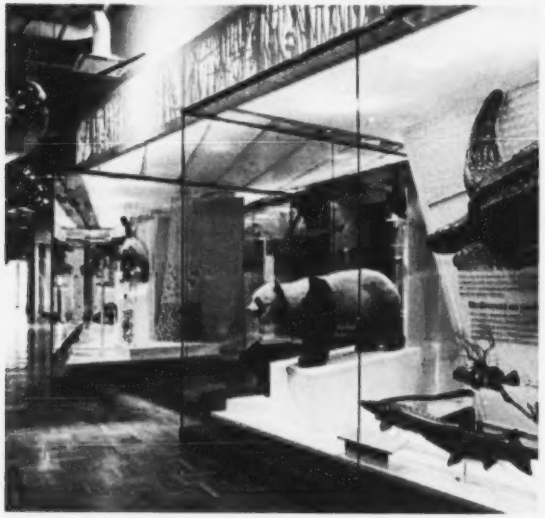
Carmen Sorger
Diane Walker

GALLERIES AND EXHIBITIONS

Life in Crisis: Schad Gallery of Biodiversity

This new gallery explores our world's biodiversity and the many factors affecting its conservation and survival. Three core themes convey these important messages: *Life is Diverse* illustrates the astonishing number and variety of species on Earth; *Life is Interconnected* demonstrates how species and habitats are so tightly interwoven that any impact on one of them necessarily affects the whole ecosystem; and *Life is at Risk* highlights the "web of life" that is threatening to unravel due to human activities.



Life in Crisis: Schad Gallery of Biodiversity display area showing a variety of endangered species.

The Earth Rangers Studio is a dedicated multimedia space and featured the Earth Rangers' Power of One show, a 15-minute, multimedia presentation that includes live animal ambassadors.

Throughout the gallery, interactive touch screens feature 150 compelling video clips which speak to the gallery's main themes and specimens and give fascinating information about the natural world. Located within the Schad Gallery, the Earth Rangers Studio is a place where visitors or school groups can interact with presenters and take part in Museum programming.

Life in Crisis: Schad Gallery of Biodiversity is named for Robert Schad and his family.

Opened May 16, 2009

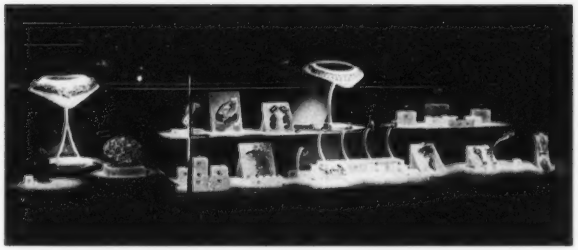
Level 2, Centre Block

Gallery of Gems and Gold

The newly re-installed gallery features nearly 600 of the most exquisite gems and jewels from the ROM's vaults. This gallery installation completes the Teck Suite of Galleries: Earth's Treasures. These beautiful and rare gems, gem crystals, jewellery and gold specimens on display represent the wide diversity and colour of precious stones and some of the finest gems and jewellery in Canada. Highlighted in the gallery is the famed 900-carat Light of the Desert, the largest faceted cerussite gem in the world.

Opened December 19, 2009

Level 2, Weston Family Wing



The Gallery of Gems and Gold features cases devoted to the stunning variety of familiar precious stones, such as diamond, garnet, opal and jade.

Bat Cave

Originally opened in 1988, the ROM's Bat Cave is a realistic portrayal of the St. Clair Cave in Jamaica. The new Bat Cave draws on this original ROM field research as well as recent findings from a return trip to Jamaica in February 2010. With more bats and atmospheric sights and sounds, visitors discover the real stories behind these mysterious creatures of the night.

Opened February 27, 2010

Level 2, Philosophers' Walk Wing

The ROM Bat Cave re-opened bigger and battier than ever!

Housepaint, Phase 2: Shelter was the first exhibition on the subject of street art presented in a major Canadian museum.

Housepaint, Phase 2: Shelter

Ten colourful canvas houses, exuberantly painted by Canada's leading street artists, drew attention to social problems of poverty and homelessness. Presented by the ICC, this was Canada's first major museum exhibition of street art and included five newly commissioned site-specific works.

The initial Housepaint project, curated by Devon Ostrom, was commissioned by the Luminato Festival of Arts and Creativity, in collaboration with Manifesto Community Projects, as part of StreetScape 2008.

Program Partner: Habitat for Humanity, Toronto

Media Partner: NOW Magazine

December 13, 2008, to July 5, 2009

Institute for Contemporary Culture, Roloff Beny Gallery

Level 4, Michael Lee-Chin Crystal

Wedgwood: Artistry and Innovation

Nearly 100 of the finest Wedgwood wares in Canada, all from the ROM's outstanding collection, celebrated the genius of Wedgwood and traced the evolution of this ceramics firm from the 18th century to the present day.

June 7, 2008 to August 29, 2010

Samuel European Galleries, European Temporary Exhibition Space

Level 3, Hilary and Galen Weston Wing

Light and Stone: Gems from the Collection of Michael Scott

This assemblage of traditional precious stones, cut "collector" stones, and gem artworks and jewellery, are noted for their breathtaking beauty and unmatched quality. They are arguably the most important private collection in the world outside of the British Royal Family's.

This exhibition was generously supported by Michael Scott

December 20, 2008 to November 15, 2009

Teck Suite of Galleries: Earth's Treasures, Gallery of Gems and Gold

Level 2, Weston Family Wing

A Fossil Paradise: The Discovery of the Burgess Shale by Charles D. Walcott

The Burgess Shale was humankind's first view into some of the most ancient and bizarre animals to inhabit our planet 500 million years ago. Vintage panoramic photos and site artifacts illustrate the Burgess Shale's early excavations and profiled the man who made the great discovery.

This ROM exhibition is adapted from *Beauty in Service to Science, The Panoramas of Charles D. Walcott*, a Smithsonian Institution Archives exhibit presented in 2003 at the Canadian Embassy in Washington, D.C.

January 31 to April 26, 2009

Level 2, Hilary and Galen Weston Wing

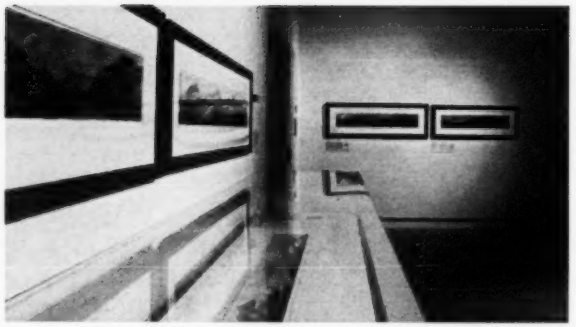
On the Power of Beauty and Love: Iranian Art from the Islamic Period

This exhibition explored the ideas of beauty and love through a selection of art objects. Visitors were given the opportunity to see rare Persian textiles, manuscripts, and miniatures that, due to their light sensitivity, would otherwise remain in collections rooms.

July 26, 2008 to July 13, 2009

Wirth Gallery of the Middle East

Level 3, Michael Lee-Chin Crystal



A view of *Fossil Paradise: The Discovery of the Burgess Shale by Charles D. Walcott* exhibition in January 2009.

Brilliant Strokes: Chinese Paintings from the Mactaggart Art Collection

Seventeen works selected from the Mactaggart Art Collection, one of the most important private collections of Chinese paintings and textiles in Canada, exhibited a record of life in China from the 15th century Ming dynasty to the 20th century.

This exhibition was organized by the Mactaggart Art Collection, University of Alberta Museums, University of Alberta.

Exhibit Sponsor: Manulife Financial

February 21 to September 7, 2009

Herman Herzog Levy Gallery

Level 1, Philosophers' Walk Building

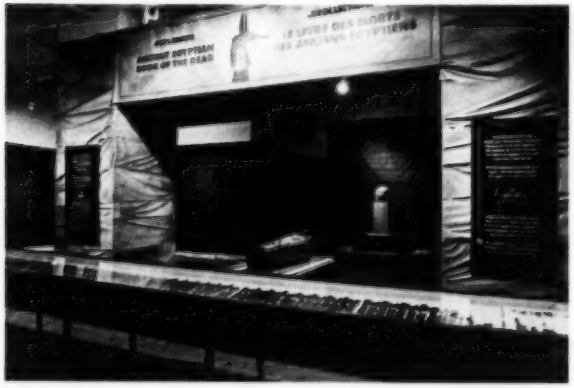
Out of the Vaults Exhibition Series

Launched in the Fall of 2008, the *Out of the Vaults* series saw stellar collection pieces from the Museum's holdings on view for a limited time. The inaugural installations included *Chief Sitting Bull's Headdress*, in the Daphne Cockwell Gallery of Canada: First Peoples and *Marie Antoinette's Dress*, in the Patricia Harris Gallery of Textiles & Costume.

Ancient Egyptian Book of the Dead presented the ROM's Book of the Dead of Amen-em-hat. Created over 2,300 years ago, this is one of the most significant Books of the Dead in the world. Written on papyrus, this beautiful scroll contains instructions for the afterlife including magic spells that were meant to protect Amen-em-hat's soul as he journeyed through the Underworld.

March 1 to October 18, 2009

Level 3, Centre Block



View of temporary exhibit *Out of the Vaults: Ancient Egyptian Book of the Dead*, located on the third floor, Centre Block, March 2009.

The Ten Commandments Scroll, part of the *Dead Sea Scrolls* exhibition, attracted a great deal of attention and visitors during its ten day exhibit period and was on display on Level 3, Centre Block, October 2009.

"A Nervous Desire" Major Henry Davis at Niagara, 1846

Niagara Falls has long enthralled visitors with its raw, primal power. Military officer and amateur artist Henry Samuel Davis was moved to depict the Falls. His sketches, which capture its grandeur and his awe, inspired a set of four magnificent watercolours (1847) which, in turn, inspired a corresponding set of chromolithographs (1848). Both sets serve as testaments to Davis's Romantic vision and to the terrible beauty of the Falls.

May 9 to November 8, 2009

Sigmund Samuel Gallery of Canada, Wilson Canadian Heritage Exhibition Room

Level 1, Weston Family Wing

Dead Sea Scrolls: Words that Changed the World

The ROM's major programming initiative for 2009, this exhibition was developed in collaboration with the Israel Antiquities Authority and featured seventeen scrolls, four of which were on display for the first time. Artifacts from Qumran, Second Temple Jerusalem, Sephorris and other parts of Judea and Galilee were also displayed, along with ROM Jewish and Roman artifacts from the period.

The ROM's exhibition included a special showing of the Ten Commandments Scroll — a fragment of Deutronomy 5 — that was on display for a ten-day period only between October 10 and 18, 2009, due to restricted light exposure requirements.

This exhibition was produced by the Royal Ontario Museum in collaboration with the Israel Antiquities Authority. The artifacts were on loan from the National Treasures of the Israel Antiquities Authority.

Co-Chairs and Patrons: Mohammad Al Zaibak, Tony Gagliano, Jonas Prince and Families

Lecture Patron: Anne Tanenbaum Family

Exhibit Patron: Blyth Academy

Opening Event Sponsor: Bell Canada

Government Partner: Ontario Cultural Attractions Fund

Tourism Partners: Ontario Tourism Marketing Partnership, Delta Chelsea Downtown Toronto, The Fairmont Royal York

Media Partner: Citytv/OMNI

June 27, 2009 to January 3, 2010

Garfield Weston Exhibition Hall

Level B2, Michael Lee-Chin Crystal

Anne Tanenbaum Lecture Series:

Lecture Series Patron: Anne Tanenbaum Family

Lecture Patrons: Estate of Jean Y. Wright
The Weisz Family in memory of Margaret Weisz

Director's Signature Lecture Series:

Series Media Partner: Toronto Star

Book of War. 11Q14. Scroll type: Non-biblical text. Date: 1st century CE (20-50 CE). Language: Hebrew. Discovered: Cave 11, 1956.

Joshua Neustein: Margins

This commissioned installation, a sculptural reflection on writing, religion and archaeology, shaped a dialogue with the historical and cultural contexts of the Dead Sea Scrolls.

Presented by the Institute for Contemporary Culture and the Koffler Gallery of the Koffler Centre of the Arts.

Supported by: Hal Jackman Foundation, Eurofase Lighting

June 27, 2009 to March 28, 2010

Level 3, Centre Block

Beyond the Rhythm: Caribana Art Exhibit

A vibrant collection of 50 artworks created by 25 artists of African-Canadian heritage celebrated the 2009 Scotiabank Caribana Festival. This exhibition marked the second year that the ROM participated as a hosting venue in the Caribana Art Exhibit. *Beyond the Rhythm* was curated by renowned African-Canadian artist and activist Joan Butterfield, and produced by the Association of African-Canadian Artists.

July 23 to August 3, 2009

Level 3, Centre Block

Coffee and Smokes in Medieval Yemen

The people of medieval Zabid, a city at the south end of the Arabian Peninsula, enjoyed an upscale urban life. An assortment of ceramic coffee cups and smokers' pipes recovered from the Ottoman fort in Zabid, Yemen offered a glimpse into the luxurious pastimes of Ottoman soldiers in the 1500s and 1600s.

July 25, 2009 to May 2, 2010

Wirth Gallery of the Middle East

Level 3, Michael Lee-Chin Crystal

Hamra Abbas: Read

Created by Pakistani artist Hamra Abbas, this multimedia installation took the form of a suspended labyrinth-like wooden structure which emitted the sound of children reciting the Qur'an.

Presented by the Institute for Contemporary Culture in connection with *The Dead Sea Scrolls: Words that Changed the World*.

Supported by: Hal Jackman Foundation

August 1, 2009 to March 28, 2010

Level 3, Centre Block

Green Porno: Scandalous Sea

Short, whimsical films written by and starring internationally-renowned actress and filmmaker Isabella Rossellini portray the reproductive habits and the ecological challenges of marine life. A variety of intricate and oversized paper sculptures created for the Green Porno series accompanied the films.

Presented by the Institute of Contemporary Culture in partnership with the Toronto International Film Festival®: Future Projections.

September 10 to October 12, 2009

Thorsell Spirit House

Level 1, Michael Lee-Chin Crystal

Isabella Rossellini at the ROM to promote her film series *Green Porno: Scandalous Sea*, Thorsell Spirit House, September 2009

Canadian Content: Portraits by Nigel Dickson was on display in the Hilary and Galen Weston Wing, Level 2, from September 19, 2009 to March 21, 2010.

Canadian Content: Portraits by Nigel Dickson

A remarkable selection of witty and insightful photographs of famous Canadians by this acclaimed Canadian photographer, the exhibition included luminaries such as Margaret Atwood, Jean Chretien, Doug Gilmour and Oscar Peterson, complemented the *Vanity Fair* exhibition. Presented by the Institute for Contemporary Culture.

September 19, 2009 to March 21, 2010

Level 2, Hilary and Galen Weston Wing

Vanity Fair Portraits: Photographs 1913 – 2008

This exhibition of 150 iconic photographs from *Vanity Fair's* vintage and modern periods celebrated the 95th anniversary of its founding in 1913 and the 25th anniversary of the modern *Vanity Fair*. The glamorous photographic line-up included portraits of legendary celebrities such as Ernest Hemingway, Louis Armstrong, Cary Grant, Bette Davis and contemporary cult figures such as Madonna and Tom Cruise, by such photographers as Edward Steichen and Annie Leibovitz.

Presented by the Institute for Contemporary Culture, the exhibition was curated by Terence Pepper, Curator of Photographs at the National Portrait Gallery and David Friend, Vanity Fair's Editor of Creative Development.

A collaboration between *Vanity Fair* and the National Portrait Gallery, London. *Vanity Fair* is a registered trademark of Advance Magazine Publishers Inc.

Presented by: the Bay

Supporting Sponsor: Moira and Alfredo Romano

Exhibit Patron: Alex and Simona Shnaider

Gallery furniture provided by: Nienkämper

September 26, 2009 to January 3, 2010

Institute for Contemporary Culture, Roloff Beny Gallery

Level 4, Michael Lee-Chin Crystal.

Vanity Fair Portraits: Photographs 1913-2008 exhibition on display in the Roloff Beny Gallery, September 2009.

East Asian Paintings & Prints: Recent Acquisitions

More than 40 never-before-seen acquisitions, all important examples of paintings, calligraphies, and prints from Korea, China, and Japan, were on view. Acquired by the ROM over the past 12 years, the exhibit demonstrated the generosity of donors and the prudent use of acquisition funds to expand the Museum's already impressive Far Eastern collections.

Exhibit sponsor: Manulife Financial

October 24, 2009 to July 4, 2010

Herman Herzog Levy Gallery

Level 1, Philosophers' Walk Building

Returned to Former Splendour

This installation examined the conservation treatments performed on three paintings on display in the Sigmund Samuel Gallery of Canada, drawing public attention to the role of conservation in museums, the collaborative relationship between the conservator and the curator and the scientific aspects of preparing works for museum display.

November 21, 2009 to January 17, 2010

Sigmund Samuel Gallery of Canada, Wilson Canadian Heritage Exhibition Room

Level 1, Weston Family Wing

Stitching Community: African Canadian Quilts from Southern Ontario

Nineteenth and twentieth century quilts, photographs, black cloth dolls and trade tools on loan from the Buxton Museum and the Ontario Black History Society explored the role of African Canadian women in reinforcing community ties particularly in new, unfamiliar settings. The African Canadian community in North Buxton, whose foundation owes much to the freed slaves who settled in Canada in the 19th century, is the focus of this exhibition.

January 30 to September 6, 2010

Sigmund Samuel Gallery of Canada, Wilson Canadian Heritage Exhibition Room

Level 1, Weston Family Wing

Fakes & Forgeries: Yesterday and Today

The newest addition to the ROM's roster of Community Programs travelling exhibits presents a selection of real and fake objects that run the gamut of items from the ROM's Natural History and World Cultures collections to modern designer brands. The exhibit is now travelling to museums across Canada.

Presenting Sponsor: Microsoft Canada Co.

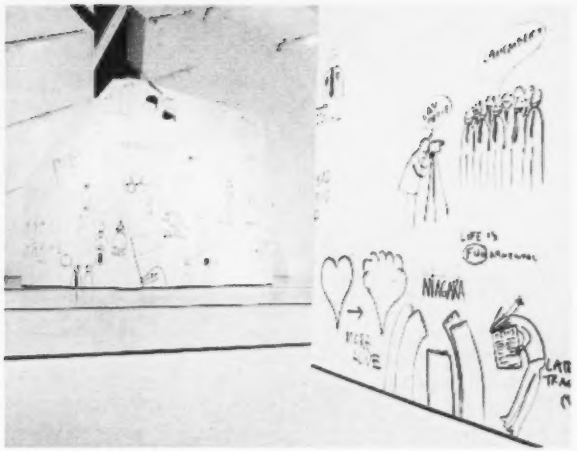
Education Partner: Bank of Canada

Contributors: Canadian Anti-Counterfeiting Network, Kestenberg Siegal Lipkus LLP

Government Partner: Museum Assistance Program, Department of Canadian Heritage

January 9 to April 5, 2010

Level 3, Centre Block



Dan Perjovschi: Late News exhibition was created in-situ with Perjovschi creating his unique drawings while interacting with ROM visitors and following current news events.

Cut/Paste: Creative Reuse in Canadian Design

Creative agency Motherbrand explored the idea of creative reuse, recycling and upscaling in Canadian design by reflecting on the philosophies and stories behind some of Canada's most iconic designs.

Presented by the Institute for Contemporary Culture in association with the Toronto International Design Festival.

January 20 to 31, 2010

Institute for Contemporary Culture, Roloff Beny Gallery

Level 4, Michael Lee-Chin Crystal

Dan Perjovschi: Late News

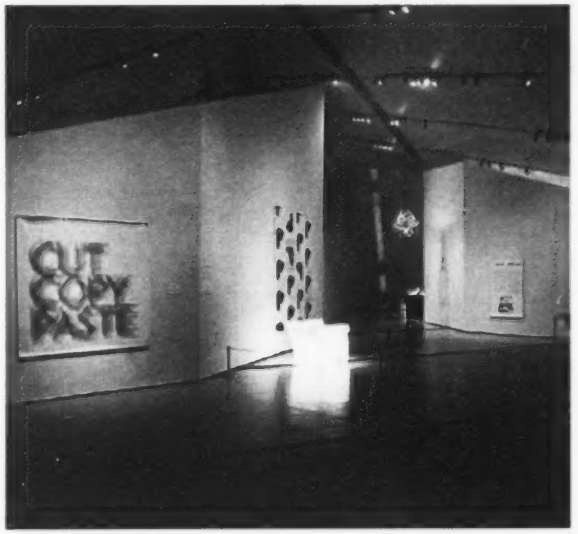
Using permanent markers and the walls of the Institute for Contemporary Culture as his canvas, international artist Dan Perjovschi posed witty and incisive comments on political, social and cultural issues, with his arresting, cartoon-like drawings.

Generously Supported by: Dekla

February 13 to August 15, 2010

Institute for Contemporary Culture, Roloff Beny Gallery

Level 4, Michael Lee-Chin Crystal



View of exhibition *Cut/Paste: Creative Reuse in Canadian Design*, Institute for Contemporary Culture, Roloff Beny Gallery, January 2010.

REACHING OUT

The ROM reached out to external audiences last year in a number of ways. Through publications, Outreach programs and, increasingly, through digital content on the internet, the Museum connected with new or distant audiences across Ontario and around the globe.

The ROM's Outreach program, consisting of Travelling Exhibits, School Cases and the Starlab Travelling Planetarium, was enjoyed by 333,000 people this year.

Travelling Exhibits

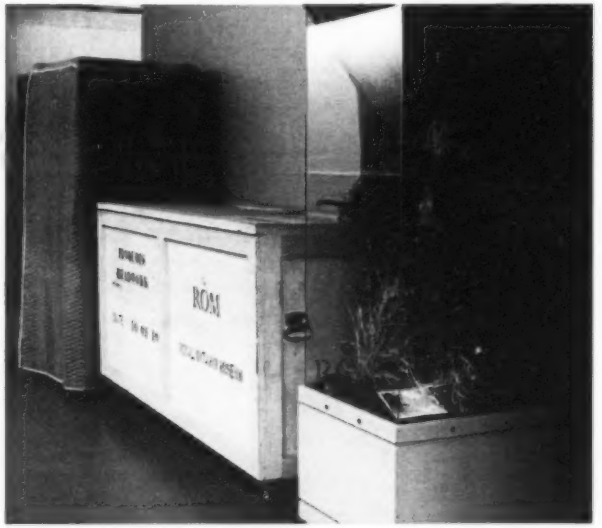
The ROM's various travelling exhibits were seen by 263,000 visitors as they travelled to 28 venues across the country. These portable showcases of Museum collections present a diverse selection of subjects and encompass the ROM's world cultures and natural history mandates. One such travelling exhibition, *Egypt Gift of the Nile*, was hosted at Guelph Museum, Strathroy-Caradoc Museum, International Home Show, Grimsby Museum and Huron County Museum, as well as museums in Alberta, Quebec and New Brunswick. The new travelling exhibition, *Fakes & Forgeries*, travelled to Guelph Museum and was then off to the Galt Museum in Lethbridge and the Barr Colony Heritage Center in Lloydminster after having been on display at the ROM.

School Case and Resource Box Program

Booked by 209 schools, the ROM's Travelling Education Kits, a "museum in a suitcase" were used by over 54,000 students. These hands-on, object-oriented educational kits are geared to the Ministry of Education common core curriculum and built on the ROM's expertise and collections.

Starlab Travelling Planetarium

Hosted by 22 different venues, the Starlab Travelling Planetarium thrilled nearly 15,000 visitors by projecting images of the solar system and various constellations on the inside of these inflatable domes.



ROM Outreach sends Travelling Exhibitions to communities across the province and beyond. Ready to ship out from the ROM is one of the cases that is part of the *Northern Owls* exhibition as well as crates for *Iroquois Beadwork: Through the Voices of Beads*.

Publications

Three new books were published this year. The *ROM Field Guide to Freshwater Fishes of Ontario*, by Erling Holm, Nick Mandrak and Mary Burridge, is both a beautiful and comprehensive field guide, and the fourth and latest in the ROM Field Guide series. *Dead Sea Scrolls: Words that Changed the World* was a special small format 72 page booklet which, at $5, was a popular take-home souvenir of the *Dead Sea Scrolls* exhibition. *Wedgwood: Artistry and Innovation*, by Peter Kaellgren, featured highlights of the ROM's collection of Wedgwood and was published on the 250th anniversary of the founding of the Wedgwood company. The book is also a compendium piece for an exhibition of the same name.

Three new books, as seen here in the ROM Museum Store, were published in 2009/2010.

www.rom.on.ca

The ROM's website continues to grow in popularity each year. Last fiscal more than four million visitors came to the ROM's website and the ROM has continued to develop more social media features. Currently there are Facebook accounts for the ROM (4,919 "friends" and almost 10,000 unique page views), ICC, Library & Archives, YPC and soon to be ROMwalks. This year 37 podcasts were added to the series that began in 2006. These podcasts can be viewed online on the ROM's website, on the ROM's YouTube channel (74,776 views this year) and via podcasts on the ROM's iTunes account. The newest feature of the ROM's website is the ROMblog. It was launched in July 2009 and has had over 10,000 visitors in the nine months since then. In all, the Museum's website is a quickly growing online community of ROM enthusiasts.

The ROMblog posts interesting news about the Museum's activities, events, or research and is a fun way to keep up with the ROM.

EDUCATION AND PROGRAMMING

The One Millionth Visitor to the ROM and family along with ROM Director and CEO, William Thorsell and ROM dinosaur mascot Gordo.

School Visits

Attendance for School Visits was 151,000 for the year, up from 147,000 last year, with 12,000 of those visiting the *Dead Sea Scrolls* exhibition. School Visits offered unique Teacher-led Tours and an original Dead Sea Scrolls Lab Lesson that enabled students to handle artifacts from the Middle/Late Bronze Age, the Iron Age, and the Greco-Roman period. Through a close examination of original artifacts and architectural fragments, students were able to analyze, formulate ideas, and draw conclusions about the way people lived in antiquity. Students also learned the basic steps required in an archaeological dig and the various dating methods used. The fundamental question of why the Scrolls are so significant to so many people was the underlying theme of all our lessons. The exhibition-related lab lessons were geared to the Ontario Common Core Curriculum for students from grades 4 through 12, with Social Studies being the focus at the Elementary level, while Secondary level lessons were designed for Social Sciences, Humanities and World Religion courses.

Teachers in the ROM's Education Department delivered bilingual presentations, reinforcing the reputation of the ROM as a significant member of the Provincial Education community, while at the Science Teachers' Association of Ontario's annual conference. This type of academic engagement connects our School Visits programs and content to the most current ideas and directions of research being addressed in Ontario schools. At the conference, the ROM's School Visit lessons were analyzed and mapped onto the Ministry of Education guidelines to ensure that they are meeting the educational needs of our visitors and that new lessons developed are first-rate. This initiative supports the ROM's goal of providing students with timely, exciting, relevant links to the Museum's collections.

Courses, Lectures and Special Events

More than 11,000 people took part in ROM programs, ranging from adult art courses, films and workshops to singles events and lectures related to exhibitions, and included two high profile lecture series. The Director's Signature Series included lectures by Christopher Hitchens, A.J. Jacobs and Camille Paglia, with each speaker addressing the Ten Commandments' influence on life today, and the lecture The Battle on the Plains of Abraham: Bernard Landry vs. Jack Granatstein re-examined the significance of this historic battle. The Anne Tanenbaum Lecture Series presented fourteen exceptional lectures by some of the world's most renowned scholars on the Bible and Dead Sea Scrolls. Other special events this year included presentations by such notables as Jane Goodall, David Suzuki, Wade Davis, Dan Aykroyd, and Dan Hill, while other events focused on diverse subjects including Robbie Burns, Henry Purcell, Extraordinary Canadians, Medieval Symposium, Society for the Study of Egyptian Antiquities Symposium, Dinosaur Symposium, and Canadian Sweet Treats: Food Experts Debate the Classics.

Popular evening and weekend courses included How to Look at Architecture, Drawing for Those Who Can't, Ikebana, Ayurveda, Medieval Swordsmanship, Chinese Brush Painting, Vintage Costume Jewellery, and Photography.

ROM for the Holidays

Between December 26, 2009 and January 5, 2010, the ROM featured family-oriented programming. There was a wide range of hands-on activities and craftmaking for kids based on themes from the *Dead Sea Scrolls* exhibition.

ROMkids Weekends

Supporting Sponsor: Vanbots, a division of Carillion Construction Inc.

ROMkids weekends were hosted by our popular dino mascots Gertie & Gordo and featured loads of hands-on family fun and activities themed around specific galleries or exhibits. During the run of the *Dead Sea Scrolls* exhibition, a Family Activity Area helped children and adults decode ancient text, dig for buried artifacts and explore life in the times of the Dead Sea Scrolls.

March Break Activities

March Break attracted over 40,000 visitors between March 13 and 21, 2010. Activities were available throughout the Museum and highlighted March is Bat Month, but also included Earth Rangers demonstrations, a Science Show and the perennial favourite Medieval Fair in Samuel Hall 🐾 Currelly Gallery.

March Break Camp 2009

March Break Camp was a great success, with 18 groups selling out to capacity (one more than last year and five more than the year before that). Of these courses, we tripled our courses for ages 6-7 and 8-10 year olds, and doubled our courses for five year olds, as well as adding an additional course for pre-teens. March Break Camp was staffed by 11 instructors, 22 assistants, and 33 volunteers who contributed 1,309 volunteer hours.

Saturday Morning Club

Generously supported by the Philip and Berthe Morton Foundation

Saturday Morning Club (SMC) continued its amazing tradition of offering fun, hands-on learning for children ages 5–14 years. This year 286 kids enjoyed favourites such as Clay Days and Ancient Inventions or new offerings such as Dinosaur Dictionary or Modern Monsters. SMC would not be possible without the amazing contribution of the 35 volunteer assistants who have collectively committed over 3,300 hours in support of the program this spring, fall and winter. SMC continues to be a source of committed volunteers who love the Museum, as once again, over 90 percent of the current volunteers have previous experience with the ROMkids programs, either as former participants, staff, or volunteers.

Summer Club 2009

Summer Club 2009 completed another record breaking year. Registrations were at an all-time high, 98 percent sold out with 2,372 camper spots filled. In response to strong public interest in the program, the number of course offerings has been increased from last year. We offered 99 course options, 13 more than the previous year. Of those courses, 27 were doubled groups which brought 540 more camper spots than originally targeted.

Summer Club campers had the chance to see the amazing behind-the-scenes world of the ROM with over 45 curator visits, including satellite video conferencing with ROM Palaeontologist and curator David Evans from his fieldwork location in Alberta.

This was our second year partnering with Reach for the Rainbow, an organization that provides support for the integration of children with disabilities into ROM programs with the help of one on one support assistants. In addition to our partnership with Reach for the Rainbow, we welcomed back for the third year participants from the CNIB's SCORE program which gives sight impaired teenagers the opportunity to assist in our groups for three days. We also had 75 middle school teachers from China observe our classes for a day to learn about alternative teaching styles.

ROM Kids Sleepovers

ROM Sleepovers continued this year with our museum overnight adventures. This year saw the introduction of three new Sleepover themes, Egypt, Canada, and Nature, in addition to the ever-popular Dinosaur theme. The Nature sleepover was geared specifically toward badge requirements for Girl Guides and Scouts. The first exclusive Scouts Sleepover is scheduled for November 2010.

Our Egypt-themed sleepover in December included the DVD/Blu-Ray launch for Night at the Museum: Battle of the Smithsonian. 20th Century Fox brought in a class of kids from a school identified as at-risk. And, later, an episode of the Dino Dan TV show was recorded that revolved around the children on the show participating in a Dino-themed ROM Sleepover.

The unforgettable experience of a ROM Sleepover is only made possible through the hard work of Museum staff who spend their night *not* sleeping in the museum.

CIBC Discovery Gallery

One of the most popular galleries in the ROM, the CIBC Discovery Gallery, was visited by over 191,000 people. The Gallery was enhanced this year by the addition of a new entrance, accompanying banners, installation of a cast of a *bambiraptor* and a copy of the Rosetta Stone. The informative and friendly team of 124 volunteers, who also assisted in the Reed Gallery of the Age of Mammals Dino Digs, have contributed over 25,600 hours to the Gallery.

Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity

The Keenan Family Gallery remains a favourite destination for families. The Gallery was closed from the beginning of January to the end of February for cleaning and maintenance while the Bat Cave underwent an extensive renovation. The new Bat Cave was so well-liked that many families went through the cave more than once during their visit.

Additional programming in the Keenan Family Gallery included Seed Days, Monarch Butterfly appreciation days, Dinosaurs in your back yard, March is Bat Month and the participation in the Robert Bateman "Get to Know" contest launch.

The volunteer team currently consists of 106 people, each contributing four to 16 hours per week. Volunteers have also assisted with delivering ROM programming in the Earth Rangers Studio.

Life in Crisis: Schad Gallery of Biodiversity

The Life in Crisis: Schad Gallery of Biodiversity opened May 16, 2009, and was a highlight of Nature Week at the ROM. The Schad Gallery is proving popular with visitors and is well on its way to becoming a new family favourite, with the coral reef aquarium, interactive kiosks and Earth Rangers Studio receiving the most attention from adults and children alike.

The Earth Rangers' Power of One show was seen by 40,000 visitors during the year and WildZone workshops, held on Sundays and Mondays, had between 200 and 300 visitors a day. Partners in Protection, a program that invited external community organizations working to conserve biodiversity to the ROM, drew between 100 to 200 people on the first Friday of each month. The Earth Rangers Studio was also the location for nature themed curatorial talks which were held on the last Friday of the month.

This year was declared the International Year for Biodiversity by the United Nations. The ROM and Ministry of Natural Resources participated by presenting A Slice of Life program that highlighted the biodiversity of Ontario and was comprised of four programmatic areas: community outreach, workshops, lecture series, and professional development for teachers.

Department of Museum Volunteers

Change has been the theme of the Department of Museum Volunteers's (DMV) activities this year. The DMV has modified its organizational structure by adding a second Vice President so the President may be devoted full time to communication and planning with ROM staff. The DMV Board set five Strategic Objectives to focus its activities for the year and to be in better alignment with ROM objectives. The DMV Governance Committee revised all Department Policies and wrote four new Practices. In compliance with provincial legislation, volunteers were trained in visitor accessibility and were also trained in the new DMV policy on abuse, harassment and discrimination. To maintain contact with other volunteer groups, the President and Vice President attended the VCAM (Volunteer Committees of Art Museums) conference and the Docents participated in the National Docents' Symposium.

DMV Membership in April 2010 was approximately 550, with volunteers involved in nearly twenty committees. As a public face of the Museum, the frontline groups (Meeters and Greeters, Gallery Interpreters, Docents) have increased the number of shifts in which they interact with visitors. In addition to 37 free tours every week, the Docents gave 271 paid group tours to over 4,500 visitors. They have also begun monthly tactile tours for the deaf and blind, and American Sign Language tours led by a George Brown College student. The Outreach Committee has begun two new activities where they visit seniors' residences and Sick Children's Hospital to give Powerpoint presentations on the ROM. ROMwalk, ROMbus and ROMtravel have continued their fascinating trips outside the Museum to venues in Toronto, southern Ontario and destinations around the world. The large size of the volunteer group necessitates many committees to run daily activities. There are now four volunteers who have given 50 years of service to the DMV and a 25 Year Club was established this year to recognize the 91 members who have given that length of service.

The DMV Fundraising Committee has exceeded its commitment to Renaissance ROM, raising a total of $1.7 million. The money raised by the DMV is used for its own operations, with the remainder being given to the ROM. Donations this year included $30,000 to Acquisitions and Research, $20,000 to Operations, $19,000 to help purchase audio head-sets for group tours and $5,000 to the Director's Signature Lecture Series. The value of the hours of work done by the volunteers is estimated to be in excess of $2 million annually.

ROMwalks have been guiding people through Toronto's historic neighbourhoods for the past 30 years. Here Luisa Giacometti, ROMwalks leader, guides a group through Yorkville.

DONORS, PATRONS, SPONSORS

Premier Dalton McGuinty cutting the ribbon for the *Dead Sea Scrolls: Words that Changed the World* exhibition. Along side the Premier are (from left to right) Jonas Prince, Tony Gagliano and Mohammad Al Zaibak, Community Advisory Panel Co-Chairs and Partrons and William Thorsell, ROM Director and CEO.

Donors to Renaissance ROM and other critical areas of need have transformed the Museum through their support by unlocking the enormous potential contained in its wonderful collections, programs and architecture. The ROM wishes to thank the following for their gifts of $25,000 or more to Renaissance ROM and related projects, as of March 31, 2010, making it one of the most successful fundraising campaigns in Canadian history.

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Gifts listed above have supported the Renaissance ROM Campaign and its related priorities, as well as other Museum activities.

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A ROM supporter touches the interactive Obelisk etched with the names of Renaissance ROM donors.

DISTINGUISHED SERVICE AWARD

Presented by the ROM Governors, the Distinguished Service Award honours individuals and groups who have provided extraordinary and meritorious service to the Museum over an extended period of time. Recipients to date include:

James and Louise Temerty	2010
James and Brenda McCutcheon	2009
Jack F. McOuat	2008
Patricia Harris	2006
Joan Fitzpatrick	2005
Joan R. Randall	2005
M. Joan Thompson	2005
Elizabeth Samuel	2002
ROM Department of Museum Volunteers	2002
Mona Campbell	2001
Hon. Edwin A. Goodman	2001

James and Louise Temerty (left) were honoured this year for their longtime support of the ROM and are seen here with Ukraine's First Lady, Mrs. Kateryna Yushchenko (right) at the opening gala of the exhibition *Mysteries of Ancient Ukraine: the Remarkable Trypilian Culture 5400-2700 BC*.

SPONSORSHIP AND MEDIA PARTNERSHIPS

Sponsorship supports a variety of ROM initiatives, including major exhibitions, education, public programs and outreach. The ROM wishes to thank and acknowledge the following sponsors and media partners for their continued support.

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Paint generously donated by: Farrow & Ball

Housepaint, Phase 2: Shelter
Media Partner: NOW Magazine

Light & Stone: Gems from the Collection of Michael Scott
This exhibition was generously supported by Michael Scott

Dead Sea Scrolls: Words that Changed the World
Co-Chairs and Patrons: Mohammad Al Zaibak, Tony Gagliano, Jonas Prince and Families
Lecture Series Patron: Anne Tanenbaum Family
Exhibit Patron: Blyth Academy
Opening Event Sponsor: Bell Canada
Media Partner: Citytv/OMNI
Government Partner: Ontario Cultural Attractions Fund
Tourism Partner: Ontario Tourism Marketing Partnership
Hotel Partners: Delta Chelsea Downtown Toronto, Fairmont Royal York
This exhibition was produced by the Royal Ontario Museum in collaboration with the Israel Antiquities Authority. The artifacts were loaned from the National Treasures of the Israel Antiquities Authority.

Anne Tanenbaum Lecture Series
Lecture Series Patron: Anne Tanenbaum Family
Lecture Patrons: Estate of Jean Y. Wright, The Weisz Family in memory of Margaret Weisz

Director's Signature Lecture Series
Media Partner: Toronto Star

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Hamra Abbas: Read
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Dan Perjovschi: Late News
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ROMkids Weekends March 1, 2009 – February 28, 2010
Supporting Sponsor: Vanbots, a division of Carillion Construction Inc.

Saturday Morning Club
Generously Supported by The Philip and Berthe Morton Foundation

ROM Half Price Friday Nights
Presented by: Sun Life Financial

Sony Days at the ROM
Supported by: Sony of Canada Ltd.

ENDOWMENTS AND SPECIAL FUNDS

The ROM is fortunate to have the generous support of many individuals and groups of donors who together have established endowments and other specialized funds to provide for the Museum's continuing activities in support of research, acquisitions, collections care, exhibitions, programs, galleries and curatorial positions at the Museum. The ROM is grateful for their generosity, commitment and vision in establishing the following endowments to ensure the future success of the Museum.

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Mona Campbell Chair of Decorative Arts
Louise Hawley Stone Chair of Far Eastern Art
Bishop White Chair East Asian Art & Archaeology

ENDOWED CURATORSHIPS

Bishop White Curatorship of Japanese Art &Culture
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Curatorship of South Asian Art
Canadiana Curatorship

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Nigel Dickson (above right) standing with Jim Balsillie, Co-Chief Executive Officer of Research In Motion, and Peter Munk, Founder and Chairman of the Board of Barrick Gold at the September 16 opening reception of *Canadian Content: Portraits by Nigel Dickson.*

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Dan Levy and Jessi Cruickshank of MTV Canada, co-hosted the year's swishest event on March 27 — Prom Y: Noir, the YPC's fifth annual fundraiser, and are flanked by Jesse Greene, Christopher Sherman and Amanda Salmon.

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Dr. Shannon I. Howitt
Neil Hrab
Helen Hsia & Jack Chan
Dr. Susan Hu
Victoria Hughes
& Agnes von dem Hagen
Donald Hui
John F. & Valerie Ing
Nick Iozzo
Trinity Jackman & Josh Harlan
Ms. Victoria Jackman
Dr. Eric & Jennifer Jackson
Melony Jamieson
Jai Jayaraman
Andrew Laird Jeanrie
Evan Jellie
Francesca A. M. Johnson
Mr. Sagar Kancharla
& Mrs. Uma Kancharla
Anna-Maria Kaneff
Karim Kanji
Sarah Kaplan
Dimitra Kappos & Robert B. Winslow
Ms. Effie Karadjian
Zahra Karsan
Shane Kazushner & Daniel Lublyn
John P. Kennedy
Tina Kenny
Ainsley Laura Kerr & Hugh O'Connell
Maria Khazanov & Tiffany Soucy
Ms. Christel Khoobeelass
Claire & C. J. Hervey
Kathryn Kinley
Elizabeth Kiss
Morgan Knowles
Soami Kohly & Van Zorbas
Sherman Kong
Andreea Kosa
Georgina Krilis
Martin J. Kuplens-Ewart
Claude Leflamme
Jeffery & Colleen Lamont
Elena & Ryan Langlois
Jennifer Lee
Victor Lee
Matthew Lekushoff
Gennady Lemud
Dennis Leung
Shannon N. Lewis
Ekaterina Lioubar
Mark Litowitz
Mr. Peter Liuzzi
Fernando Lopez
Joe Lopresti

Leah Temerty Lord & Michael Lord
Christie A. Love
Matthew Lowe
Koel Loyer
Sophie P. Luxton
Jackie Lynch
Simon Lysnes
Mr. William Andrew MacDonald
Gregory W. & Susan MacKenzie
Mark MacTavish
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Jyotika Malhotra
Michael Mallinos
Lisa Marafioti
Joey Mariani
Lindsay Maskell
Tanya Masnyk
Damian Maxwell
Mike Mayers
Dr. Rosheen T. McElroy
Jennifer F. McGoey
Nicholas D. McGoey
Ms. Jane McGovern
Alexandra McGugan
Melissa J. McGugan
Christine McMillan
Vince Menchella & Robb Dagenais
Ted Mercer
Rosemarie Mercury
Klara Michal
Laura Katherine Miller
Caroline Mills-White & Glenn White
Niccola V. Milnes
Brett & Nadia Moldaver
Letitia Montana
Jeffrey J. Mores
Christopher Morrison & Sharon Gormley
Madaliso Mulaisho
Karen & John Mulder
Mark Mulroney
Mona Lisa Murango
Anna Murray
Ken Murray
Laura Musselman
Jeff Musson
Shireen J. Nathoo
Kevin Nimchonok
Boris Novansky
Jennifer Nugent
Mark O'Connell
Kathleen O'Keefe
Anna Oliver
Alice Orr
Lindsay Osaka
Christine Ozimek
Catherine A. Pacak
Jessica Palter
Karen Papazian
Sarah Pape
Antonio Patriarca
Elisabeth A. Patrick & Ian Mitchell
Abhishek Paul
Chris Peacock
Emily Pearce
Mikel Pearce
Giuliana Pennachetti
Erik Penz & Priya Suagh
Melinda Phelan
Diana Piche
Martha Pierce
Tanya Pietrangelo
Lee Polydor
Eugene Profis
Ms. Allison Quennell
Alexander Quick
Andrew Quick
Theresa Quick
Dixie Quintanilla
Ms. Golbou Isabelle Rad
Debbi Ragogna
Christina R. Raheja
Sarah Ramkissoon
Mr. Manjot Rana
Robert A. Rastorp
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Rod Rego
David Richardson
Alison Ritchie
Veronika Roux-Vlachova
Shantanu Roy
Krystyne Rusek & Leata Lekushoff
Paola Saad & Mandala Group
Dahlia E. Saibil
Claire Salisbury
Catherine Saul
Katherine Scarrow
Hugh Scher
Robyn & Steven Scott
Shelly-Ann Scott
Mr. Sunil Sebastian
Faith Seekings
Richard D. Seely
Heather Segal & Susan Meisels
Robert Serpe
Scott Seybold & Tammy Flynn Seybold
Jameel Shaikh
Julia A. Sliskovic
Karen Tisch Slone & Mark Slone
Jennifer Smith
Carmen Sorger
Giancarlo Speciale
Juliana Sprott & Greg Haver
Larisa Sprott
Roni Srdic
Marie Staunton
John Stephenson
Lisa Stevenson
Courtney Stoddard
Laura Stoddard
Ms. Elaisha Cardamore Stokes
Lindsay & Brent Strasler
Dr. Nayana Suchak
Mr. Gregory Sward
Jillian M. Swartz
Flora Tan
Richard Tattersall
Tracey Teed
Derek Teevan & Saga Williams
David S. Teixeira
Dina Theleritis
Anita Thomas
Jeff D. Thomas
Ian M. Thompson
James A. S. Thompson
Sarah Toh
Andrew Tollefson
Peter Tolnai
Gabrielle Totesau
Dr. Emily Trohatos
Cristina Trozzo
Shawn & Alexis Truax
Grace Tsang
Vikas Tuli
Nicole Tuschak
Tanya Tygesen
Kerilee Underwood
Salima Valji
Nadina Vanden Hoven
Dr. Renu B. Varshney
Melissa Vassallo
Kira Vermond
Nicole Vermond & Andre Langevin

Ms. Moira Verwijk
Colette Volk
Elizabeth Wademan Huculak
& George E. Huculak
Miss Andrea Wagner
Adam Wakefield
Michael C. Ward
Ben & Molly Watsa
Stephanie Watsa
Tiffany Welch
McKenna E. E. Wild
Amy E. Wilson
Kristen V. Winther
Deanna M. Wolfe
Jason Wong
Amanda Marion Wood
Patrick & Kara Wood
Shelly Xiong
Jeffrey Yagar
Teddy Yannakouras
Colin Yao
Stanley Yee
Alex Yorke
Suzan Yum
Daniel Yungblut
R. Mimum Zaveri
Borna Zlamalik
Diana B. Zlomislic
Jessica A. Zuckier
Anonymous (2)

The ROM and the Ministry of Natural Resources created a new program showcasing "A Slice of Life" in the province in recognition of the United Nations' International Year of Biodiversity. Julian Siggers, ROM Vice President, Programs and Content Communication, and Dr. Marie Bountrogianni, President and Executive Director, ROM Governors, welcomed Donna Cansfield, Minister of Natural Resources, at the January 13 media event for the "A Slice of Life" announcement .

DIRECTOR'S CIRCLE
($600 –1,500)

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Mr. David Allan & Ms. Cynthia Young
Mr. William & Mrs. Lorna Anderson
Mrs. Cavelle Armstrong
Mrs. John A. Auclair
Mr. Peter & Ms. Rae Aust
Mr. Brad & Mrs. Katherine Badeau
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& Mrs. Kelli Schiffer Belanger
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Mr. Allister & Ms. Marsha Clisham
Mr. Raymond & Mrs. Irene Collins
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Ms Karen Dalton
& Mr. Jorge De Mendonca
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& Dr. Stuart Hytman
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Dr. George Elliott & Dr. Noriko Yui
Mr. Jordan Elliott & Mrs. Lynne Griffin
Ms. Laura Ellis & Ms. Nicole Ellis
Mrs. Catherine Eustace
Mrs. M. Roxalyn & Miss Judith Finch
Ms. Kimberly Flood
Lynn From
Dr. Murray B. Frum & Ms. Nancy Lockhart
Ms. Ann Galvin & Mr. R. J. Garside
Ms. Monica Garamszeghy
Ms. Ann & Mr. Eric Gawman
Diane P. Gelston
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Mr. Kenneth & Mrs. Candace Grant
Ralph & Roz Halbert
Mrs. Edythe Hall
Ms. Naomi R. Harris
& Mr. Boulaye Traore
Mr. Edmund Roy & Mrs. Mary Harvey

Bonnie Brooks, President and CEO, the Bay, Hudson's Bay Company, actor Meryl Streep and Dr. Marie Bountrogianni, President and Executive Director, ROM Governors, prior to the special event, An Evening with Meryl Streep, sponsored by Infiniti, that was part of The Question of Celebrity, programming surrounding the exhibition *Vanity Fair Portraits: Photographs 1913-2008*, presented by the Bay.

Ms. Laurie Herd
Mr. Patrick Hillis & Ms. Andrea Tuthil
Mr. Franklin & Mrs. Annabelle Hoffman
Miss. Marjory Holmes
Ms. Ho-Pladsen & Mr. Pladsen
Mrs. Jennifer & Mr. George Howse
Mr. Steven Huntley
Mr. Eric Parnoja & Mrs. Linda Hurlburt
Mr. Richard Jackson
& Ms. Catherine L. Jackson
Mr. William Johnston & Ms. E. Powell
Mr. Geoffrey & Mrs. Lorraine Joyner
Mrs. Theresa & Mr. Kumud Kalia
Arthur P. Kennedy
Michael Kevorkian
Mr. Brent & Mrs. Karen Key
Dr. Roselynn Krantz
Ms. Arlene Kushnir & Mr. Ezra Siller
Mr. Neil Lacombe
Dr. Sandra J. Landolt
& Dr. Christopher R. Forrest
Dr. Isle Lange-Mechlen
Mr. David Lawrence
Mr. John B. Lawson
Mr. Anthony Lee & Ms. Glenda Garbutt
Ms. Terry Leibel
Mr. Andrew Lengyel
& Ms. Beverly Tarshis
Mrs. Mary Ann Lowry & Mr. Keith Lowry
Ms. Frances J. Mandell-Arad
Mr. Donald & Mrs. Pauline Marston
Mr. Fabio Mascarin
Mrs. Aureade Massey
Mrs. Anne & Mr. James Mathers
Mr. Ivor & Mrs. Jennifer Matthews
Mr. Wilmot & Mrs. Judith Matthews
Miss Norah McAuliffe
& Maureen Grannan
Ms. Maryann & Mr. Warren McCann
M. McGowan & M. Levine
Ms. Catherine McGregor
Dr. Leila Mitchell McKee
Dr. Martin & Deborah McKneally
Barry McQuade and Albert Koebel
Ms. Brenda Megannety
Ms. Marie Mikolich
Dr. Stan & Mrs. Maria Mocarski
Mr. Roger D. Moore
Gerry Morelli
Mr. Theodore Morris
& Mrs. Jennifer Goudey
Mrs. Doreen & Mr. Tom Motz
Ms. Shyamasree Muermans
Ms. Erika Murata & Mr. Francois Passet
Michael E. Nairne & Joanne Swystun
Ms. Samantha Napier
Dr. Suzanne Niwong
& Mr. Mats Nordstrom
Ms. Judy Nyman & Mr. Harley Mintz
Miss Toshi Oikawa
& Ms. Nobuko Oikawa
Mrs. Louise S. O'Shea
Mrs. Marie Jose Overweel
Mr. Albert Pace
Mr. Michael Padonou
Ms. Linda J. Page
Ms. Shirley Page & Ms. Edda Jaenisch
Dr. Sagar V. Parikh & Ms. Laura O'Brien
Ms. Elizabeth Payea-Butler
Dr. Lillian Perigoe
Ms. Cindy Petlock
Mr. Brayton Polka & Mr. Chris Aklop
Mrs. Elizabeth Powell
& Mr. William Johnston
Ms. Milena Protich
Monique Rabideau & Arthur Bode
Mr. Robert Redhead
& Mr. Jonathan Redhead
Mr. Howard Reininger
Ms. Sharron Richardson
Dr. Tim & Mrs. Louise Richardson
Mrs. Margaret Rieger
Mrs. Bernadette Robinson
Mr. Paul A. Rose & Mrs. Jennifer Law
Mrs. Carol Rothbart
Mr. John & Mrs. Jean Roxbrough
Mr. George & Mrs. Carmelanna
Ruggiero
Mr. Jean-Luc Daviau
Ms. Lori Russell
Mr. David A. Ruston
Mrs. Nicola & Mr. Joao Luiz Salle
Dr. Daniel Schachter
Mr. David Sealy
Diana & Paul Sealy
Mr. Sunil Sebastian
Mrs. Christina Sermol
& Mr. Peter Sermol
Mr. Gerard & Mr. David Sheerin
Drs. Malcolm & Meredith Silver
Mr. Jason & Ms. Karyn Silzer
Mr. Dale Simpson
& Mrs. Margaret Simpson
Mrs. Tracy & Mr. Bruce Simpson
Ms Tara Singh
Mr. Glenn Smith
Mr. Patrick & Mrs. Susan Smith
Mr. William M. Smyke
Mr. Sheldon & Ms. Ilana Spector
Mrs. Rosemary Speirs
Ms. Nancy Sprott
Mr. Glenn & Mrs. Melanie Stansfield
Mrs. Doreen Stanton
Mr. Slavko & Ms. Regina Stemberger
Mr. Bruce & Mrs. Eleanor Stevenson
Ms. Alycia Stewart
Mr. Gary Stokes & Mr. Don Purves
Marilyn Stonehouse
Ms. Nancy Stow
Mr. Frank Surette
& Ms. Gloria Humeniuk
Mr. Dean Swift
Mr. Nilton Tavares
Mr. Richard & Mrs. Heather Thomson
Mrs. Anitta & Mr. Terry Trotter
Mr. Cornelis van de Graaff
Yvonne Vebeeten
Dr. Sharon K. Vleming
& Mr. Rogan Vleming
Ms. Lorraine Vosu
Mrs. Debra & Mr. Jack Walker
Mrs. Lenore Walters
Mr. Michael Watts
Mr. Peter Webb & Mrs. Joan York
Lt. Col. Bob Weinert
Mr. Evan & Mrs. Terry Wexler
Mr. Scott Whittington
& Ms Martha Davis
Mrs. Libby Wildman
Mr. Brian B. Wilks
Stephen & Barbara Williamson
Ms. Michele Woodey
& Ms. Mary Kennedy
Mr. Gregory & Mrs. Anna Woods
Mr. William Woods
& Ms. Sarah Barhan
Jeffrey Yagar
Ms. Lydia Zorn
Ms. Marcia B. Zuker
& Mr. Jeffery A. Barnes
Anonymous (1)

On exiting the *Dead Sea Scrolls: Words that Changed the World* exhibition visitors entered this shop containing exhibition themed merchandise.

FINANCIAL STATEMENTS OF THE ROYAL ONTARIO MUSEUM AND AUDITORS' REPORT

To the Trustees of The Royal Ontario Museum

We have audited the balance sheet of The Royal Ontario Museum as at March 31, 2010 and the statements of operations, changes in net surplus (deficit) and cash flows for the year then ended. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Museum as at March 31, 2010 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

The comparative figures for March 31, 2009 were reported on by another firm of chartered accountants.

KPMG LLP

Chartered Accountants, Licensed Public Accountants

Toronto, Canada,
May 14, 2010

ROYAL ONTARIO MUSEUM

Incorporated by Special Act of the Ontario Legislature as a corporation without share capital

BALANCE SHEET

(In thousands of dollars)

March 31, 2010, with comparative figures for 2009

	2010	2009
Assets		
Current assets:		
Due from The Royal Ontario Museum Foundation (note 10)	$ 1,870	$ 1,840
Other accounts receivable	1,170	1,597
Deferred exhibition costs and other assets	1,099	1,404
Investments (note 2)	341	329
	4,480	5,170
Deferred pension costs (note 11)	14,651	10,927
Capital assets (note 3)	265,540	272,002
	$ 284,671	$ 288,099
Liabilities and Net Surplus (Deficit)		
Current liabilities:		
Bank indebtedness (note 12(a))	$ 3,904	$ 4,412
Accounts payable and accrued liabilities	6,340	7,802
Current portion of long-term debt (note 12(b))	13,000	8,000
Deferred contributions (note 5)	3,325	2,532
Deferred revenue	2,520	2,478
	29,089	25,224
Long-term debt (note 12(b))	35,840	48,840
Deferred capital contributions (note 6)	213,063	217,475
Accrued non-pension liability (note 11)	4,287	3,899
Net surplus (deficit):		
Operating surplus (deficit)	1,194	(8,542)
Board-restricted	1,198	1,203
	2,392	(7,339)
Commitments (note 15)		
	$ 284,671	$ 288,099

See accompanying notes to financial statements.

ROYAL ONTARIO MUSEUM
STATEMENT OF OPERATIONS
(In thousands of dollars)
Year ended March 31, 2010, with comparative figures for 2009

	2010	2009
Revenue (Schedule):		
Grants (note 7)	$ 40,460	$ 26,016
Admission fees	10,835	8,715
Museum programs	2,582	2,060
Ancillary services	10,419	10,978
Donations - gifts-in-kind (note 4)	1,460	898
Amortization of deferred capital contributions (note 6)	11,180	10,731
Other	1,424	4,220
	78,360	63,618
Expenses (Schedule and note 8):		
Curatorial and collections management	11,559	11,212
Building, security and visitor services	12,041	10,828
Ancillary services	6,538	7,446
General and administration	4,297	2,952
Education and public programs	3,337	3,232
Library and information services	2,624	2,477
Exhibition and gallery development	3,431	3,000
Marketing and public relations	5,281	4,941
Temporary exhibitions	3,015	5,724
Artifacts and specimens (note 4)		
Gifts-in-kind	1,460	898
Purchased	1,192	1,949
Interest	2,158	–
Amortization of capital assets (note 3)	11,686	11,096
Other	10	3,192
	68,629	68,947
Excess (deficiency) of revenues over expenses	$ 9,731	$ (5,329)

See accompanying notes to financial statements.

ROYAL ONTARIO MUSEUM
STATEMENT OF CHANGES IN NET SURPLUS (DEFICIT)
(In thousands of dollars)
Year ended March 31, 2010, with comparative figures for 2009

			2010	2009
	Operating surplus (deficit)	Board-restricted	Total	Total
Balances, beginning of year	$ (8,542)	$ 1,203	$ (7,339)	$ (2,010)
Excess (deficiency) of revenue over expenses	9,731	–	9,731	(5,329)
Interfund transfer	5	(5)	–	–
Balances, end of year	$ 1,194	$ 1,198	$ 2,392	$ (7,339)

See accompanying notes to financial statements.

ROYAL ONTARIO MUSEUM
STATEMENT OF CASH FLOWS
(In thousands of dollars)
Year ended March 31, 2010, with comparative figures for 2009

	2010	2009
Cash provided by (used in):		
Operating activities:		
Excess (deficiency) of revenue over expenses	$ 9,731	$ (5,329)
Items not involving cash:		
Amortization of capital assets	11,686	11,096
Deferred capital contributions	(11,180)	(10,731)
Deferred capital contributions recognized as other revenue	–	(3,180)
Change in non-cash operating working capital:		
Due from the Province of Ontario	–	12,100
Due from The Royal Ontario Museum Foundation	(30)	(21)
Other accounts receivable	427	2,348
Deferred exhibition costs and other assets	305	927
Accounts payable and accrued liabilities	(1,462)	(1,558)
Deferred contributions	793	(39)
Deferred revenue	42	(52)
Change in deferred pension costs	(3,724)	(4,037)
Change in accrued non-pension liability	388	501
	6,976	2,025
Financing activities:		
Repayments of long-term debt	(8,000)	(31,800)
Increase (decrease) in bank indebtedness	(508)	1,924
Contributions received for capital asset purchases	6,768	44,461
	(1,740)	14,585
Investing activities:		
Purchase of capital assets	(5,224)	(16,610)
Change in investments	(12)	–
	(5,236)	(16,610)
Increase in cash, being cash, end of year	$ –	$ –

See accompanying notes to financial statements.

THE ROYAL ONTARIO MUSEUM
NOTES TO FINANCIAL STATEMENTS
(In thousands of dollars)
Year ended March 31, 2010

The Royal Ontario Museum (the "Museum") is an operating enterprise agency of the Province of Ontario incorporated without share capital by Special Act of the Ontario Legislature. The Museum is Canada's largest museum and one of the few of its kind to explore and exhibit both the art and archaeology of human cultures and the history of the natural world. The Museum's mission is to inspire wonder and build understanding of human cultures and the natural world.

The Museum is registered as a charitable organization under the Income Tax Act (Canada) (the "Act") and, as such, is exempt from income taxes and is able to issue donation receipts for income tax purposes. In order to maintain its status as a registered charity under the Act, the Museum must meet certain requirements within the Act. In the opinion of management, these requirements have been met.

1. Significant accounting policies:

The financial statements have been prepared in accordance with Canadian generally accepted accounting principles applied within the framework of the significant accounting policies summarized below:

(a) Change in accounting policies:

In September 2008, the Accounting Standards Board amended Section 1000, Financial Statement Concepts, to clarify that assets not meeting the definition of an asset or the recognition criteria are not permitted to be recognized on the balance sheet. The amendments are effective for financial statements for fiscal years beginning on or after October 1, 2008. The implementation of this change had no impact on the financial statements.

(b) Revenue recognition:

The Museum follows the deferral method of accounting for contributions, which include donations and government grants. Contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Donations are recorded on a cash basis since pledges are not legally enforceable claims.

Contributions externally restricted for purposes other than endowment are deferred and recognized as revenue in the period in which the related expenses are recognized. Externally restricted contributions for the purchase of land are credited directly to net assets. Externally restricted contributions for the purchase of other capital assets are deferred and amortized over the life of the related capital asset.

Membership fees are deferred and recognized as revenue over the term covered by the fees.

Admission fees, museum programs and ancillary services revenue are recorded as revenue when the services have been provided or the goods delivered.

(c) Financial instruments other than investments:

The Museum designates its cash (bank indebtedness) as held-for-trading, which is measured at fair value. Accounts receivable, accrued interest receivable and contributions receivable are classified as loans and receivables, which are measured at amortized cost. Accounts payable, accrued liabilities and long-term debt are classified as other financial liabilities, which are measured at amortized cost.

The Museum has adopted The Canadian Institute of Chartered Accountants' ("CICA") Handbook Section 3861, Financial Instruments - Disclosure and Presentation. In accordance with the Accounting Standards Board's decision to exempt not-for-profit organizations from the disclosure requirements with respect to financial instruments contained within Section 3862, Financial Instruments - Disclosures, and Section 3863, Financial Instruments - Presentation, the Museum has elected not to adopt these standards in its financial statements.

(d) Investments:

Investments are classified as held-for-trading and are stated at market value. The change in the difference between the fair value and cost of investments at the beginning and end of each year is reflected in the statement of operations.

1. Significant accounting policies (continued):

Market values of investments are determined as follows:

Fixed income securities, pooled funds and equities are valued at year-end quoted market prices where available. Where quoted prices are not available, estimated market values are calculated using comparable securities.

Transaction costs that are directly attributable to the acquisition of investments are not considered significant and are expensed when paid.

Investment purchase and sale transactions are accounted for on the settlement date.

(e) Derivative financial instruments:

Derivative financial instruments are contracts that provide the opportunity to exchange cash flows that are determined by applying certain rates, indices or changes to notional contract amounts. From time to time, the Museum uses interest rate swaps to manage exposure to fluctuations in interest rates and forward foreign currency contracts to manage exposure to fluctuations in exchange rates. These instruments are used for hedging an on-balance sheet liability or a future contractual obligation.

Derivative financial instruments are carried at fair value. As at March 31, 2010, there are no derivative instruments held by the Museum.

(f) Deferred exhibition costs:

Costs of exhibitions are deferred until the exhibitions are opened to the public and then are expensed over the period of the exhibitions to which they relate.

(g) Employee benefit plans:

The Museum accrues its obligations under employee benefit plans and related costs, net of plan assets. The cost of pensions and other retirement benefits earned by employees is actuarially determined using the projected benefit method prorated on service and management's best estimate of expected plan investment performance, salary escalation, retirement ages of employees and expected health care costs. For the purpose of calculating the expected return on plan assets, those assets are valued at a market-related value, whereby investment gains and losses are recognized over a three-year period. Employee future benefit liabilities are discounted using current interest rates on long-term bonds.

The transitional asset (obligation), the impact of any change to plan provisions and the excess of the cumulative net actuarial gain (loss) over 10% of the greater of the benefit obligations and the market-related value of the plan assets are amortized over the average remaining service period of active employees.

(h) Capital assets:

Land is carried at cost. Purchased capital assets are stated at acquisition cost. Contributed capital assets are recorded at fair market value at the date of contribution. Amortization is provided on a straight-line basis over the estimated useful lives of the assets as follows:

Building	40 years
Galleries	20 years
Building improvements	5 - 10 years
Furniture and equipment	3 - 10 years

Construction in progress comprises direct construction and other costs associated with the Renaissance ROM Project ("ROM Project"), including capitalized interest. Interest costs are capitalized during the construction period. No amortization is recorded until construction is substantially complete and the assets are ready for use.

(i) Foreign currency translation:

Monetary assets and liabilities denominated in foreign currencies are translated into Canadian dollars at the exchange rates in effect at year end. Revenue and expenses are translated at exchange rates in effect on the date of the transaction.

(j) Artifacts and specimens:

The value of artifacts and specimens has been excluded from the balance sheet. Gifted artifacts and specimens are recorded as revenue at values based on appraisals by independent appraisers. The acquisition of both gifted and purchased artifacts and specimens is expensed.

(k) Contributed materials and services:

Because of the difficulty in determining their fair market value, contributed materials and services are not recognized in the financial statements.

(l) Use of estimates:

The preparation of financial statements requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the year. Actual amounts could differ from those estimates.

2. Investments:

	2010		2009	
	Fair value	Cost	Fair value	Cost
Fixed income	$ 341	$ 339	$ 329	$ 332

The fixed income securities bear a yield to maturity at 0.25% (2009 - 0.42%) with a maturity date of June 2010 (2009 - June 2009).

Investment risk management:

Risk management relates to understanding and active management of risk associated with all areas of the business and the associated operating environment. Investments are primarily exposed to interest rate risk and market risk.

(a) Interest rate risk:

Interest rate risk arises from the possibility that changes in interest rates will affect the value of fixed income securities held by the Museum. The Museum manages this risk by holding primarily debt issued by the financial institutions.

(b) Market risk:

Market risk arises as a result of trading in equity securities, pooled funds and fixed income securities. Fluctuations in the market expose the Museum to a risk of loss. The Museum mitigates this risk through controls to monitor and limit concentration levels.

3. Capital assets:

			2010	2009
	Cost	Accumulated amortization	Net book value	Net book value
Land	$ 931	$ –	$ 931	$ 931
Building	41,476	29,776	11,700	12,740
Galleries	17,630	14,417	3,213	3,966
Building improvements	21,303	14,033	7,270	6,427
ROM Project:				
Building	204,754	15,742	189,012	194,468
Galleries	58,184	7,604	50,580	51,331
Furniture and equipment	6,094	3,260	2,834	2,139
	$ 350,372	$ 84,832	$ 265,540	$ 272,002

On March 27, 2009, the Museum completed the sale of the planetarium land located at 90 Queen's Park for net proceeds of $21,800. The Museum's credit agreement (note 12(b)) requires the proceeds from the sale of this property be used to fund the ROM Project and repay the credit facility. Accordingly, the net proceeds on sale of this property have been recorded as deferred capital contributions (note 6).

4. Artifacts and specimens:

As at March 31, 2010, the collection consisted of approximately 6,000,000 artifacts and specimens. During the year ended March 31, 2010, the Museum accessioned approximately 132 (2009 - 1,000) objects to its collections through the donation and purchase of artifacts.

5. Deferred contributions:

Deferred contributions represent grants from federal and provincial governments, corporations and The Royal Ontario Museum Foundation (the "Foundation") (note 10) related primarily to this year's operations.

6. Deferred capital contributions

Deferred capital contributions represent the unamortized amount of grants and donations received for the purchase of capital assets and gallery development. The amortization of deferred capital contributions is recorded as revenue in the statement of operations. The changes in the deferred capital contributions balance are as follows:

	2010	2009
Balance, beginning of year	$ 217,475	$ 186,925
Amortization of deferred capital contributions	(11,180)	(10,731)
Deferred capital contributions recognized as other revenue	–	(3,180)
Contributions received for capital asset purchases (notes 3 and 10)	6,768	44,461
Balance, end of year	$ 213,063	$ 217,475

As at March 31, 2010, deferred capital contributions of $1,854 (2009 - $1,926) were received but not spent.

7. Grants:

	2010	2009
Province of Ontario		
Operating	$ 27,518	$ 18,518
Deficit reduction grant	7,200	–
Other	658	661
Government of Canada	144	91
Foundation (note 10)	4,940	6,746
	$ 40,460	$ 26,016

Included in grants is a one-time grant of $7,200 announced in April 2009 from the Province of Ontario.

8. Expenses:

Expenses are reported in the statements of operations and changes in net surplus (deficit) on a functional basis. Expenses by category are as follows:

	2010	2009
Salaries and benefits (note 9)	$ 31,347	$ 28,805
Purchased goods and services	24,136	28,148
Amortization of capital assets	11,686	11,096
Gifts-in-kind	1,460	898
	$ 68,629	$ 68,947

9. Museum volunteers:

During a typical year, the Museum volunteers contribute approximately 68,000 hours in support of the Museum. Their activities include guided gallery tours and a variety of programs that enrich the visitor's experience at the Museum; offering local travel packages that promote the Museum's image in Ontario and throughout the world; and many other support activities. The Museum estimates that the value of these services is in excess of $2,000 annually.

In fiscal 2008 and 2009, the Museum volunteers contributed $30 to the Foundation for acquisition and research projects at the Museum.

10. The Royal Ontario Museum Foundation:

The Foundation was incorporated on July 1, 1992 to coordinate all private-sector fundraising activities undertaken on behalf of the Museum and its affiliates. The objective of the Foundation is to raise funds available for enhancing exhibitions and public programs, research, acquisitions and capital projects.

The accounts of the Foundation are presented separately and are not consolidated in these financial statements. The fund balances of the Foundation as at its most recent fiscal year end are as follows:

	June 30, 2009	June 30, 2008
Unrestricted funds	$ (2,349)	$ (498)
Restricted funds available currently	6,482	12,185
Endowment funds:		
Externally restricted	15,518	9,391
Internally restricted	10,557	12,013
	$ 30,208	$ 33,091

During the year ended March 31, 2010, the Foundation granted $11,090 (2009 - $24,897) to the Museum. Of this amount, $2,943 (2009 - $4,912) was recorded as deferred contributions (note 5), $5,598 (2009 - $17,492) was recorded as an increase in deferred capital contributions in connection with the ROM Project (note 5), $292 (2009 - $679) was recorded as deferred capital contributions for other assets (note 6) and $2,257 (2009 - $1,814) was recorded as deferred contributions for purposes other than the ROM Project.

Amounts from the Foundation are non-interest bearing and have no fixed terms of repayment.

11. Employee benefits:

The Museum has a defined benefit registered pension plan and other defined benefit plans that provide pension and other post-employment benefits to most of its employees. Pension benefits are based upon members' length of service and final average salaries. Benefits are indexed to the extent that the annual inflation rate exceeds 4% in any individual year. Post-employment benefits include post-retirement health care and dental benefits. Details of these plans are summarized below.

The expense for the Museum's benefit plans is as follows:

	2010	2009
Defined benefit plan	$ 585	$ 963
Other post-employment benefits	498	606
	$ 1,083	$ 1,569

The assets and liabilities of the plans are measured at the balance sheet date. The balance sheet identifies separately the amounts recognized in respect of the pension and non-pension plans. Information about the Museum's pension and non-pension plans as at March 31 is as follows:

	Pension		Non-pension	
	2010	2009	2010	2009
Accrued liabilities	$ 70,563	$ 53,680	$ 5,533	$ 3,891
Market value of plan assets	63,599	52,971	–	–
Funded status - plan deficit	(6,964)	(709)	(5,533)	(3,891)
Unamortized transitional obligation (asset)	(2,205)	(2,783)	1,152	1,337
Unrecognized past service costs	(2,653)	(2,149)	–	–
Unrecognized net actuarial loss (gain)	26,473	16,568	94	(1,345)
Balance sheet asset (liability)	$ 14,651	$ 10,927	$ (4,287)	$ (3,899)

Included in the balance sheet asset related to the defined benefit pension plan is a liability of $1,058 (2009 - $1,031) in connection with supplementary pension arrangements.

The significant actuarial assumptions adopted to determine the expense for the Museum's benefit plans, as at March 31, are as follows:

	Pension		Non-pension	
	2010	2009	2010	2009
Discount rate	8.00%	6.00%	8.25%	6.00%
Expected long-term rate of return on plan assets	7.00%	7.00%	–	–
Rate of compensation increase	3.00%	3.50%	–	–

11. Employee benefits (continued):

The significant actuarial assumptions adopted in measuring the accrued benefit assets and liabilities of the Museum's benefit plans, as at March 31, are as follows:

	Pension		Non-pension	
	2010	2009	2010	2009
Discount rate	6.00%	8.00%	6.00%	8.25%
Rate of compensation increase	3.00%	3.00%	–	–

For measurement purposes as at March 31, 2010, an initial weighted average increase in the cost of health care and dental benefits of 6.55% in 2010 was assumed decreasing to a 4.50% annual rate of increase after 2024.

The Museum's pension plan assets are invested in pooled funds that provide the following asset mix:

	2010	2009
Cash and cash equivalents	1%	1%
Bonds	48%	51%
Canadian equities	29%	25%
U.S. equities	8%	8%
Other foreign equities	14%	15%
	100%	100%

Other information about the Museum's pension and non-pension plans is as follows:

	Pension		Non-pension	
	2010	2009	2010	2009
Employee contributions	$ 924	$ 912	$ –	$ –
Employer contributions	4,310	5,000	110	105
Benefits paid	2,645	2,728	110	105

The Museum's 2009 and 2010 contributions to date were made in accordance with the January 1, 2009 actuarial valuation report for funding purposes. The Museum's final 2010 contributions will be made in accordance with the January 1, 2010 actuarial valuation for funding purposes that must be filed by September 30, 2010. The measurement date for the benefit plans was March 31, 2010.

In addition, the Museum contributes to a multi-employer pension plan. The Museum's contributions to the multi-employer pension plan for the year ended March 31, 2010 were $45 (2009 - $53).

12. Credit facilities:

(a) The Museum has a credit agreement with the Museum's banker, as follows:

(i) $5,000 demand revolving operating credit facility with interest payable at prime less 10 basis points (2010 - 2.15%; 2009 - 2.40%). As at March 31, 2010, the outstanding balance in connection with this facility was $3,904 (2009 - $4,412).

(ii) $2,000 letter of credit facility. As at March 31, 2010 and 2009, the Museum did not have any outstanding letters of credit.

(b) On October 5, 2007, the Museum signed a new credit agreement with the Ontario Financing Authority ("OFA"). The credit agreement comprises a non-revolving fixed rate facility of $40,000 and a non-revolving floating rate facility with a maximum limit of $51,000. The fixed rate facility is divided into four tranches, bearing interest rates of between 5.04% and 5.12%. The floating rate facility bears interest at a rate equal to the 30-day Ontario treasury bill rate plus 40 basis points. As at March 31, 2010, there was $40,000 outstanding with respect to the fixed rate facility and $8,840 outstanding with respect to the floating rate facility.

On March 31, 2009, the Museum amended its credit agreement with the OFA, which required that the proceeds from the sale of the planetarium land located at 90 Queen's Park be restricted towards the repayment of the credit facility. $15,000 of the proceeds was applied to the repayment of the facility on March 31, 2009 with the remaining $6,800 to be applied on March 31, 2010.

The minimum payments are due as follows:

2011	$ 13,000
2012	10,700
2013	1,500
2014	12,500
2015	11,140
	$ 48,840

The credit agreement includes covenants which must be met by the Museum and, if not met, the OFA has the right to demand repayment of the outstanding balance.

The fair value of the fixed rate debt was $42,403 (2009 - $43,454). Fair value has been calculated using the future cash flows of the actual outstanding debt instrument, discounted at current market rates available to the Museum.

The fair value of the floating rate facility is comparable to the carrying value as the rate fluctuates with current market rates.

(c) As collateral for the credit facilities, the Foundation has provided an undertaking to transfer all of its unrestricted donations to the Museum under certain circumstances. In addition, the Museum has assigned all payments from the Foundation restricted for the financing of the ROM Project.

13. Financial instruments:

The carrying values of cash, bank indebtedness, due from The Royal Ontario Museum Foundation, accounts receivable and accounts payable and accrued liabilities approximate fair values due to the immediate or short-term nature of these financial instruments.

The fair value of investments is disclosed in note 2.

The fair value of long-term debt is disclosed in note 12.

The Museum is exposed to foreign exchange risk with respect to contractual obligations payable in foreign currency and to interest rate risk with respect to its long-term debt. The Museum is also exposed to interest rate risk relating to its floating rate credit facility. The Museum enters into derivative financial instruments to manage its risk exposure.

The Museum is exposed to credit-related losses in the event of non-performance by counterparties to financial instruments, but it does not expect counterparties to fail to meet their obligations given their high credit rating.

14. Capital management:

In managing capital, the Museum focuses on liquid resources available for operations. The Museum's objective is to have sufficient liquid resources to continue operating despite adverse financial events and to provide it with the flexibility to take advantage of opportunities that will advance its purposes. The Museum has available lines of credit that are used when sufficient cash flow is not available from operations to cover operating and capital expenditures (note 12). The need for sufficient liquid resources is considered in the preparation of an annual budget and in the monitoring of cash flows and actual operating results compared to the budget. As at March 31, 2010, the Museum has met its objective of having sufficient liquid resources to meet its current obligations.

15. Commitments:

The Museum's future commitments under long-term leases for equipment are as follows:

2011	$ 209
2012	209
2013	209
2014	52

ROYAL ONTARIO MUSEUM
SCHEDULE OF OPERATIONS BY FUND
(In thousands of dollars)
Year ended March 31, 2010, with comparative figures for 2009

	Operating Fund	Restricted Fund	Capital Fund	2010 Total	2009 Total
Revenues:					
Grants	$ 37,729	$ 2,731	–	$ 40,460	$ 26,016
Admission fees	10,835	–	–	10,835	8,715
Museum programs	2,582	–	–	2,582	2,060
Ancillary services	10,419	–	–	10,419	10,978
Donations – gifts-in-kind	–	1,460	–	1,460	898
Amortization of deferred capital contributions	–	–	11,180	11,180	10,731
Other	823	601	–	1,424	4,220
	62,388	4,792	11,180	78,360	63,618
Expenses:					
Curatorial and collections management	9,868	1,691	–	11,559	11,212
Building, security and visitor services	11,866	175	–	12,041	10,828
Ancillary services	6,538	–	–	6,538	7,446
General and administration	4,297	–	–	4,297	2,952
Education and public programs	3,068	269	–	3,337	3,232
Library and information services	2,624	–	–	2,624	2,477
Exhibition and gallery development	3,431	–	–	3,431	3,000
Marketing and public relations	5,281	–	–	5,281	4,941
Temporary exhibitions	3,015	–	–	3,015	5,724
Artifacts and specimens:					
Gifts-in-kind	–	1,460	–	1,460	898
Purchased	–	1,192	–	1,192	1,949
Interest	2,158	–	–	2,158	–
Amortization of capital assets	506	–	11,180	11,686	11,096
Other	–	10	–	10	3,192
	52,652	4,797	11,180	68,629	68,947
Excess (deficiency) of revenues over expenses	9,736	(5)	–	9,731	(5,329)
Net surplus (deficit), beginning of year	(9,473)	1,203	931	(7,339)	(2,010)
Net surplus (deficit), end of year	$ 263	$ 1,198	$ 931	$ 2,392	$ (7,339)

PHOTO CREDITS

Front cover:

Monarch butterfly, photo from Biological Notes on an Old Farm: Exploring Common Things in the Kingdoms of Life. Glenn Wiggins, Curator Emeritus, Natural History Dept. Royal Ontario Museum. Published by Royal Ontario Museum Press. Photo: Glenn Wiggins

Front and back inside covers: *Tiachops cirrhosus*, frog-eating bat, ROM 120340 & *Vampyrodes caraccioli*, greater white-lined bat, ROM 120353, Photo: Burton Lim

Back cover: (clockwise from upper left)

Premier McGuinty, ROM2009_10865_29, Photo: Brian Boyle. The Honourable Dalton McGuinty, Premier of Ontario, speaking at the Dead Sea Scrolls, media preview, Wednesday, June 24, 2009.

YPC members during the Accidental Learning: Behind-the-Scenes tour on April 12, 2010, Photo: ROM Governors

Trees for Toronto, ROM2009_11023_14, Photo: Brian Boyle. Gary Le Blanc, Urban Forestry, City of Toronto with Deb Metsger, Assistant Curator Botany, ROM, in Queens Park during the launch of Trees for Toronto, a tree identification and awareness program.

Meryl Streep. Photo: David McKay. An Evening with Meryl Streep, sponsored by Infiniti, on October 7, 2009, part of The Question of Celebrity, programming surrounding the exhibition *Vanity Fair Portraits: Photographs 1913-2008*, presented by the Bay.

White Rhino, ROM2009_10837_8, Photo: Brian Boyle. Rhino at the entrance to Life in Crisis: Schad Gallery of Biodiversity.

Owl, ROM2009_10708_52, Photo: Brian Boyle. Adriano Leonardo, Nancy Greco and ROM March Break Camp Kids viewing owl held by Muskoka Wildlife Centre Staff during March Break 2009.

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QUEEN'S PARK